

Mr. and Mrs. Millard L. Midonick

Dear Edith:

We accept with pleasure
your kind invitation to the
preview reception on November 26th.

Love for Will & me.

Barry

11/27/65

in publishing information regarding sales transactions, publishers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 18, 1965

American Heritage Publishing Co.
551 Fifth Avenue
New York, New York

Attention: Miss Coulter

Dear Miss Coulter:

In going through our records I find that a Color Transparency of Stuart Davis' NEW YORK MURAL, 1932 was sent to you on memo on August 2nd.

In order to have our material all up to date and in working order we are most eager to have this transparency returned. Would you be good enough to let me know when we may expect it?

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller

Will return
in Jan.
holding for
possible color
correction

per phone call
11/19/65
will return immed
2/17/66
Rec'd
2/24/66

mu 2-6550

December 4, 1965

Mr. Henry Wahn
John Reynolds Co.
330 Madison Ave.
New York, N.Y.

Dear Mr. Wahn:

It has been called to our attention that the old sign we left at 32 East 51st Street announcing the fact that we were moving is still there in the window.

If you are willing, we would like to have another sign made specifying the new address and replace the old one with that.

Would you be good enough to let us know if this meets with your approval and what arrangements we should make to effect the sign change.

Many thanks for your attention.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

for to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 22, 1965

Mr. Irving Levick
701 Seneca Street
Buffalo, New York 14210

Dear Mr. Levick:

Please forgive me for not having answered your letter earlier. I suffered a concussion several weeks ago and have been unable to attend to my correspondence, but I was certain that I had acknowledged your beautiful bouquet long, long ago together with the many others received at the opening.

I still hope to see you before the Stasack exhibition closes as I am quite sure that you and Mrs. Levick will be very much impressed with his new work. Because of the interest in this exhibition we decided to extend it for an additional week - ending on the 27th. I trust your visit will concour with this show, but we can always show you what we have remaining plus an additional group which was not included as we wanted to save some of the other "hot" numbers for future group shows. In any event, I look forward to your visit.

I hope that you enjoyed your trip to the Far East and am eager to hear about it. Of course I want to express my gratitude once again for your thoughtful and beautiful gift.

Sincerely yours,

EOH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be substantiated after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

MRS. JOSHUA LOGAN
435 EAST 52ND STREET
NEW YORK 22, N. Y.

December 6, 1965

Dear Mrs. Halpert:

You will recall that a year ago I purchased a Zorach sculpture and later returned it as it did not seem appropriate in my husband's study.

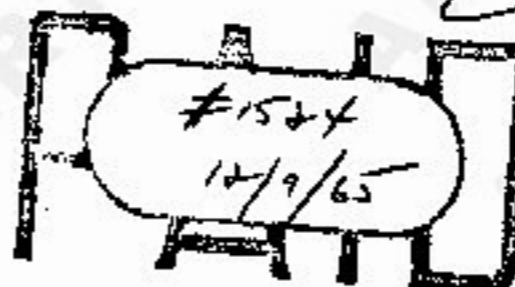
On March 17th I wrote you at the request of our accountants, asking that the amount of \$500 be returned so as to avoid carrying the item on our books.

I have been reminded that quite some time has gone by since I wrote you, and I have not yet heard from you. In the meantime, my husband has decided he does not want any more art, so will you please send me your check before the end of the year?

Sincerely yours,

Joshua H. Logan

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York City



Revised Outline: 3 November 1965

A REQUEST FOR FINANCIAL ASSISTANCE:
A FILM ON THE WAR IN VIETNAM

THE FILM:

We are planning a film on the war in Vietnam. It is to be directed largely at those who have been able to remain indifferent to the issue of United States involvement. If we can find financial support during the next several weeks, we hope to have the film completed within four months.

There has been growing need for a film that could not be shrugged off simply because of its extreme bias, that gives a tangible sense of the kind of war it is, that raises questions that could be pursued in subsequent discussions. Numerous groups have expressed the need for a film that not only contains much of the critical information, now, when it is increasingly difficult to find such information in the mass media, but also goes deeply into the conflicting biases and values that underlie the current U.S. debate on the war.

We don't think a film is the best place for intricate argument or polemics--at least if these are conveyed by the narration alone. We want, not a work of 'propaganda', which is almost useless now, but a film that sets out an encounter with all that we know about the war, and the American response to it, so as to create an event, a whole experience. We think we can make a film that in itself will be actively concerned with trying to understand the material it deals with--that is, that assumes the mixed feelings most Americans have about the war, and tries to force these to a point where they are crystallized. To be successful, the film must not just set out material to be looked at, but work with it, as a mind would.

The kind of film we are thinking of can startle, it can establish new connections, and perhaps it can throw things into a different framework. It can raise what are the crucial questions. It can offer a different way of seeing, and begin a broadening of the discussion. We think of some of the works that have done this: "The Spanish Earth", "Night and Fog", Bunuel's "Land Without Bread", Goya's "Disasters of the War."

We have already about one and one-half hours of film that has come out of Vietnam--some from the Buddhists, some from the NLF--brought to us by members of the Women's Strike for Peace who returned from Indonesia. Two Japanese documentaries on the war are available, as are five other films that are at present in the country. We have recently heard of a number of English documentaries, and are trying to find the contacts necessary to tap French film sources. We plan to use the best material from each of these films, and add to it United States newsreel and television footage.

In addition to this basic material, we plan to shoot interviews here. These might range from simple street-corner conversations, to returning soldiers, to those instrumental in policy making. We want to do at least two things with these interviews. Firstly, to take arguments and attitudes and responses that underlie U.S. actions, and set them off against the actual conditions of the war and the destruction of a country. Secondly, to contrast the U.S. way of seeing and understanding, with the Vietnamese terms of the war. The interviews are one way of beginning to examine the complexity of the American response. Until that attitude is understood and confronted for what it is, there is no possibility of altering it. But also, American testimony on the war is the most powerful to people inclined to mistrust all other sources of information. We want to investigate the effects of the war on men who have returned; we want to examine their view of the war, its effect on them.

One of the principle difficulties in raising discussion with people is that the cold war structures of thought have so conditioned them that they cannot grasp what is going on in Vietnam in terms that are relevant to Vietnamese. They do not think of people, but of communists, of "the cong." They don't see legitimate aspirations, indifferences, antipathies, but a plot--a vast number of people being manipulated. A brutal and ugly war is masked behind vulgar abstractions and rhetoric.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both writer and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

November 22, 1965

Mr. Marvin H. Hancock Jr., President
Northpark National Bank of Dallas
Northpark Center
Dallas, Texas 75225

Dear Mr. Hancock:

Thank you so much for your letter.

Naturally I am very pleased with your response to the paintings which you now have hanging in your bank and am looking forward to hearing from you shortly regarding your final choice so that we may make out the invoice.

If it is convenient for you I should very much like to have a photograph or a snapshot of the paintings in place to show to the artists represented. Many thanks for your cooperation.

Sincerely yours,

BGH/ts

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 20, 1965

Mrs. Stanley Woodward
3009 E Street N.W.
Washington, D.C. 20007

Dear Mrs. Woodward:

I regret the delay in the shipment of the O'Keeffe painting. This was occasioned by the fact that we wanted to obtain additional information as to its history and were obliged to wait for the special framing I thought you would like very much. (Incidentally, please remember to remove the tape from the outer edge of the metal frame. This is used as a precaution against scratching by the packers.)

When the backing was removed the framer found an inscription on the back of the panel which he copied, as you will note. This dates the picture definitely as 1926. In addition, the backing which appeared on it when we acquired it is being sent to you in view of the fact that all the history appears, including the names of the original owner and her heir. The handwriting is definitely that of Alfred Stieglitz as is the label indicating that it was exhibited (\$5 in the catalog) at An American Place. You will note that the title in the latter instance is YELLOW CALLA as opposed to the inscription on the panel, which refers to it as TWO CALLA LILIES.

For your further information, O'Keeffe frequently showed her flower paintings in alternate positions - horizontally or vertically - and the choice in this matter will be yours.

I hope that you will enjoy this very handsome example of her work and I will certainly let you know when a large painting is available. I look forward to seeing you in the near future.

Sincerely yours,

EGH/tw

P.S. The painting will be shipped early in the week.

not to publishing information regarding sales transactions, and neither are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information referred to is correct. The information will be published 60 years after the date of sale.

-5-

Mrs. Edith G. Halpert

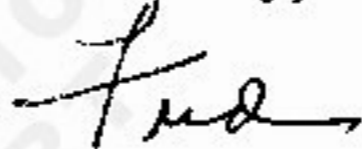
November 30, 1965

to your foundation, the same as you were obligated to CGA. In that way, you preserve your right to stagger your charitable deductions in the event of CGA's default.

I am returning herewith the agreement and letters which you sent me.

With best regards.

Sincerely,



Frederick Baum

FB:mp
Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 19, 1965

Abraham and Straus
Picture Dept., 4th Floor
420 Fulton Street
Brooklyn, New York

Attention: Mrs. Levy

Dear Mrs. Levy:

On Monday, November 15th one of my employees left
a \$20. deposit on a Stuart Davis reproduction in
my name.

I am now enclosing a check for \$85. as the balance
on this transaction and will appreciate it if de-
livery can be expedited in order that we may re-
ceive this at the earliest possible moment.

Many thanks for your courtesy and cooperation.

Sincerely yours,

ROH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 18, 1965

Mr. Norman S. Altman, Secretary
The Woodward Foundation
1001 15th Street N. W.
Washington, D. C. 20005

Dear Mr. Altman:

Thank you for your letter and check for \$2000. on account for the Georgia O'Keeffe painting YELLOW CALLA.

We are very pleased that The Woodward Foundation will be acquiring this outstanding painting.

Sincerely yours,

Tracy Miller

BEN G. TAKAYESU

ATTORNEY AT LAW

TELEPHONE 550-802

SUITE 304, INTERNATIONAL SAVINGS BUILDING / KING & BETHEL STREETS / HONOLULU, HAWAII 96813

3

December 1, 1965

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York City, N. Y.

Dear Mrs. Halpert:

I have just returned from Kauai, having lost a dear friend in Isami. As I indicated to you in my wire, fragments of information that I was able to get under trying circumstances are as follows:

Isami had gone to the hospital about 10 days ago which was not unusual from my experience, knowing Isami's frequency in going to the hospital because of his illness.

Apparently, on Sunday he fell down and fractured his pelvic bone as well as his ribs and his arm. I did not receive the telephone call until early evening. At that time it was my information that after two bottles of plasma he began to perk up.

Because of his changed condition, most of his family were permitted to go home. Blanche, however, stayed with him. After midnight he began to sink and by 1:30 he succumbed.

I only know that Isami received the kind of funeral he wanted and I am sure that he was prepared for his death as he looks so peaceful in his final resting place.

I have been named as the Executor of his Will and it is my duty to take an inventory of his Estate. I would appreciate it if you would be kind enough to send me a list of paintings which you now have in your possession with the wholesale value of those paintings as part of my expected inventory.

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

RICHARD J. GONZALEZ
HOUSTON, TEXAS

48 Tule Way

December 4, 1965.

Dear Mrs Halpert:

Shortly after we returned from New York to Houston, almost two months ago, I sent a check for \$650 for the Tazini bronze "Bird" which we bought on our visit to the gallery on October 1. We had expected that some time would elapse before the shipment would arrive, but now we are concerned that something may have happened in transit that would require inquiry of the shippers. We hope the price has not been lost in transit, and would be relieved to know that it is on the way and that we can expect delivery soon.

Lorraine joins me in the Season's Greetings and best wishes for the New Year.

Sincerely,

Richard Gonzalez

CONFIRMATION OF ORDER
for
GUARD SERVICE

This is
NOT
a bill

Pinkerton's, inc.

Address: 100 Church Street
New York, New York

Telephone:

BEekman 3-3144

Date: November 24, 1965

To: Mr. Tracy Miller
Downtown Gallery
465 Park Avenue
New York, New York

SERVICE AUTHORIZED

This will confirm your request for one (1) uniformed unarmed guard to report to you at the Ritz Tower Hotel, Concourse Floor, 57th and Park Avenue, New York, New York, on Monday, November 29, 1965 at 4:30 PM and work until 7:00 PM. *— and later — to dismissal*

Rate: \$3.00 per hour per guard assigned. A minimum of eight (8) hours per guard will be charged per day.

In addition, when indicated below charges shall be made for:

Expenses, as follows: None

Travel time, as follows: None

Service ordered in addition to the above will be rendered under the same terms and conditions.
Bills payable upon presentation.

Pinkerton's, inc.

By

J. H. REGAN

Manager.

ART DEALERS ASSOCIATION OF AMERICA, INC.

575 MADISON AVENUE NEW YORK 22

BOARD OF DIRECTORS

PIERRE MATIÈSE
PRESIDENT

KLAUS G. PERLE
VICE PRESIDENT

ELEANORE B. SAIDENBERG
VICE PRESIDENT

EUGENE V. THAW
SECRETARY AND TREASURER

ANDRE EMMERICH

B. C. HOLLAND, CHICAGO

DAN R. JOHNSON

BORIS MIRSKI, Boston

BETTY PARSONS

ALEXANDRE P. ROSENBERG

November 22, 1965

file

RALPH F. COLIN
ADMINISTRATIVE
VICE PRESIDENT
AND COUNSEL

MURRAY HILL 8-7800
AREA CODE 212

CABLE ADDRESS
"ARTDEALAS, NEWYORK"

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith G. Halpert
Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

I acknowledge with thanks the receipt of your check in the amount of \$200 in payment of the Association's invoice for annual dues.

Sincerely yours,

GSE
Gilbert S. Edelson
Assistant Secretary

GSE/sr
A735

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

C O P Y

December 6, 1965

Dear Miss Bingham:

Mr. d'Harnoncourt has sent your letter of November 2 on to me. I would like to say how very happy I am personally that the Davis show will be sent to Europe.

We shall be glad to lend our large painting of 1930, EGG BEATER V. We ask that the United States Information Agency insure this work wall-to-wall for \$50,000 (fifty thousand dollars). We note that the exhibition will open abroad in January 1966 at the Musée d'Art Moderne, Paris, and then tour to the Amerika Haus Gallery, Berlin; the American Embassy Gallery, London; and the Stedelijk Museum, Amsterdam or the Boymans Museum, Rotterdam. Will you please let us know the exact dates of these showings, once they have been set?

LUCKY STRIKE is one of the most important American paintings in our collection and has been greatly missed during the six months it has been out touring with the Davis show. In spite of this we should have been glad to let it go with the Davis show to Europe, had our conservator approved. The painting is fragile and the presence of another painting on the back has prevented its being strengthened by lining. We therefore hope that instead of LUCKY STRIKE you can use the Baltimore Museum's BULL DURHAM of the same year for the European tour.

Your request for the loan of SALT SHAKER should be addressed to Mrs. Edith Halpert. She has retained a life interest in the painting and has full control over it. We have sent the loan form to her, along with a copy of your letter.

We have forwarded your request for the drawings to Mr. William S. Lieberman, Curator of Drawings and Prints in our Museum.

We enclose the completed loan form for EGG BEATER V. For photographs or any further information about reproductions, please

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

Temple Israel

November 26, 1965

Mr. C. Marvin Harwood Sr.
8227 Maryland Avenue
St. Louis, Missouri 63105

Dear Mr. Harwood:

Thank you for sending us a check for the Ben Shahn print and for returning the Rattner.

We have just received word from Budworth to the effect that your organization will not pay the charges for the packing and shipping of the objects both ways. May I suggest that you refer to my letter of March 23rd, making it very clear that we cannot and will not send exhibits anywhere unless all the charges are assumed by the consignee. This also appears on our consignment invoice #7873. You will also note that we allowed the 10% discount as agreed.

It is just this type of experience that has made it necessary for us to discontinue sending any exhibits to institutions other than museums, universities and professional galleries. After all, there is no reason why an art gallery should assume any expenses for what may be considered purely educational work. Our small remaining commission on the \$125. barely pays the expense of all the correspondence entailed and the postage and I might say that this is the first instance in which there was any question about packing charges as well as the shipping costs.

I trust that you will send your check to W. S. Budworth and have this matter settled after this long period of correspondence dating back to March of this year. Many thanks for your cooperation.

Sincerely yours,

EGH/tm

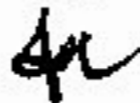
Miss Edith Halpert

#2

November 19, 1965

by but one example each. I sincerely regret that this seems to have got so involved but will appreciate an early note from you clearing the details concerning the relief ALLEGHENY, which most certainly Harry Bertola did approve.

Sincerely,



Joseph T. Fraser, Jr.
Director

JTFjr/DER

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 18, 1965

Mr. Marshall Lee
Balance House
R. D. 1
Flemington, New Jersey

Dear Mr. Lee:

Mrs. Halpert has asked me to acknowledge with thanks your letter of November 16th.

If you will telephone her during next week, she will be happy to set up an appointment to see you.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

F
RICHARD G. LEAHY
517 HAMMOND STREET
CHESTNUT HILL 67, MASSACHUSETTS

December 1, 1965

Mrs. Edith Gregor Walpert
The Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Mrs. Halpert:

Thank you for the photograph of "Image 1929" which we received after our return from a quick Thanksgiving trip to the Vineyard. I just obtained copies of the photograph of our Dove, unfortunately with the signature in the lower right corner cut off, and as you see have enclosed two for your files. The dimensions of the oil are 18" by 21". The date on the still visible Stieglitz label is given as 1929 and its title as "Landscape".

Regarding my interest in "Image 1929", although it was difficult, I have decided to pass up an opportunity to acquire this work. As you know from our previous conversations and correspondence, I would very much like to obtain an early Davis and another Sheeler of any sort. Since I am barely able to purchase even the few things that match my interests and are reasonable, I have decided to wait in hope that a Davis or Sheeler may eventually become available.

Thank you again for the time you spent with us the other week; I hope we will have a chance to drop in again in the early winter.

Sincerely yours,

Rich Leahy

For publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

LAW OFFICE OF
FRANK J. WINTON
15101 WEST EIGHT MILE ROAD
DETROIT 35, MICHIGAN
~~XXXXXXXXXX~~
342-3737

November 16, 1965

The Downtown Gallery
465 Park Avenue
New York, N. Y. - 10022

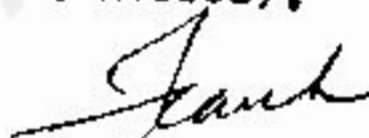
Att: Edith Halpert

Dear Edith:

Enclosed is my check for \$1,000.00. The balance now owing on
the Max Webber is \$6,000.00.

It was very nice visiting with you.

Sincerely,


Frank

Encl.
FJW:ds

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

November 19, 1965

Mr. Irving Cohen
Comet Ray Letter Service
220 East 23rd Street
New York, New York 10010

Dear Mr. Cohen:

The truck bearing our envelopes for the next mailing has had them on board for days but you should get them (1500) on Monday. Would you be good enough to run off our entire list and deliver the envelopes to us. We will then return what you are to mail for us together with the material to be stuffed.

Although we are closed on Mondays, one of us will be here if you have any questions and want to call.

Many thanks.

Sincerely yours,

Tracy Miller

use to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both sides and purchase involved. If it cannot be
established after a reasonable search whether an artist or
recipient is living, it can be assumed that the information
may be published 60 years after the date of sale.

LAW OFFICES OF
RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM
ABRAHAM G. LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
DONALD I. LAVENTHALL
FREDERICK M. MINTZ
RONALD GREENBERG

598 MADISON AVENUE
NEW YORK, N.Y. 10022
PLAZA 9-2700

November 30, 1965

Mrs. Edith G. Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, N. Y.

Dear Edith:

Replying to your letter of November 26th, the following are my comments with respect to the new agreement which you sent me:

1. You said you wanted to have the right to retain possession of paintings which you had not previously transferred to CGA, and that you would, therefore, make gifts first of the paintings as to which you were not concerned about retaining possession. The new agreement, however, provides in paragraph 1 that you "further agree to loan such items if not contributed as are listed in Schedule B attached hereto and made a part hereof, from the date hereof until January 1, 1977." This means you are obligated to lend the untransferred items to CGA. The only modification as to this is in paragraph 6 where it is provided that you can retain custody until the items can be installed in the refurbished galleries. Hence, once CGA galleries are ready, you will no longer be entitled to possession of these untransferred items.

To remedy this, I suggest that there be stricken from paragraph 1 the latter portion beginning with the words: "and further agree to loan such items * * *", and there be inserted the following sentence in place thereof:

"EGH will retain the right to possession of items in Schedule B attached hereto and made a part hereof which were not theretofore transferred by her to CGA, but she may lend the same to CGA prior to such transfer, in her sole discretion."

2. The first sentence of paragraph 2 states that EGH and DGI pledged to transfer the works of art in Schedule B to CGA. The prior agreement had been for DGI immediately to

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

2

WORCESTER ART MUSEUM
55 SALISBURY STREET
WORCESTER, MASSACHUSETTS

TELEPHONE 752-4678
CABLE ADDRESS: WORCART

November 29, 1965

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Louisa Dresser and I have decided that the picture said to represent General Carrington and Family of Worcester, Massachusetts did not fit in with our collection.


You might be interested in Miss Dresser's report on the sitter.

X
"As I reported to you orally earlier the index of Worcester histories compiled by researchers under the WPA program reveals no mention of a General Carrington. The only person named Carrington is an Edward Carrington of Providence who conferred with Worcester men in connection with the Blackstone Canal.

The DAB gives no General Carrington associated with the War of 1812 but does mention a Henry Beebee Carrington, 1824-1912, a native of Wallingford, Connecticut, who was a general in the Civil War. I found no connection with Worcester."

With kind regards.

Sincerely,


Daniel Catton Rich
Director

or to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both sides and purchase involved. If it cannot be obtained after a reasonable search whether an artist or researcher is living, it can be assumed that the information is published 60 years after the date of sale.

Dear Edith - I am hoping later you are re-
covering nicely, and your operation is repairing
well. Your pain is still with you since I understood
it will take awhile but when the nerves are a
little relaxed the body slightly rested - and the
pain a little less, tired gain is easier to
take, and needing more possible. Please allow
yourself time to get well. The pattern you have
formed the last years of pushing your body - I
hope will be broken more and more with the
falling responsibilities lessened a bit. Please too, try
to understand that the body takes just as much
and no more. It has been very good to you.
Show it some consideration. In time it will
measure up to your needs if they are reasonable.
It is a day over a week since I left New York.
I am out on deck while sitting you. I still have
heavy clothes on for there is a strong chilly wind,
but the sun is warm and comforting. I have been
in bed the full week I had a very bad cold, which
was coming on before I left but I pushed to the
background, finally took over with temperature. I
was pleased with the forced seclusion. I was
able to rest my nerves in complete solitude, wandering
in my own way. My physical needs were met by
the pleasant personnel of this ship. I slept, read and
did a little thinking, in bed in my little cabin and
now feel much better and a little re-fueled.
I am looking forward to a restful peaceful
trip that will put me in good physical

16 Nov 1963

Commerce Trust Company
Kansas City, Missouri
Attn: Mr. Graham Porter

Dear Mr. Porter:

Below is a list of the Kattner paintings being shipped to you tomorrow via Budworth Art shippers. The priced consignment form together with the photographs will be sent to you tomorrow--including water media and drawings, which also will be shipped tomorrow.

Oils:

1. Lamentation, 1944
2. The Red Tapestry Chair, 1945
3. Farm Composition #1, 1950
4. Portrait of Don Quixote, 1950
- ✓ 5. Old Shoes Arrangement #4, 1954
6. Figures in Farmcape, 1955
- ✓ 7. Sag Harbor #3, 1957
8. Gargoyles VI, 1960
9. Rocas del Cabo, Sea Storm #3, 1961
- ✓ 10. Six Million #4 (Sodom & Gomorrah), 1963
- ✓ 11. Happy Birthday Dear Esther, Happy Birthday to You, 1963
- ✓ 12. Gomorrah #1, 1963
- ✓ 13. Into the Night, Composition #3, 1963
- ✓ 14. The Clown, 1964
15. Mast Cutter, 1965

Sincerely yours,

Edith G. Halpert

EGH:rwk

PS: We have the photographs ready and are inclosing them with this letter.

JEWISH COMMUNITY CENTER

111 ELM STREET • WORCESTER, MASSACHUSETTS 01609

Area Code 617 Telephone 756-7109

OFFICERS

Wallace W. Wolf
President

Abbe W. Tolans
Honorary President

James Eisenstock
Dr. Burrill Joseph
Mrs. Edward Mason
Vice-Presidents

Mrs. Jacob Hiatt
Honorary Vice-President

Mrs. Burton Chandler
Secretary

Morton H. Sigal
Treasurer

BOARD OF DIRECTORS

Mrs. Robert A. Abder
Dr. Samuel Backrach
Mrs. Marvin Baum
Dr. Leo Berg
Morris Borky
Henry Botuck
Irving Burg
Dr. Paul Burke
Burton Chandler
Mrs. Albert Charney
Melvin S. Cohen
Harold N. Cotten
Kenneth Davidson
Marion Druggan
Arnold Edinberg
James Eisenstock
Mrs. Saul S. Feingold
Dr. Aaron Feldstein
Rabbi H. Fogelman
Mrs. Stanley Friedman
Saul Garthman
Edward Glick
Selig J. Glick
Rabbi Joseph Gold
Hankel Gordon
Mrs. Arnold Horowitz
Dr. Stuart Joffe
George Kengler
James Kest
Rabbi Abraham Kest
Rabbi Joseph Klein
Myron Kunitz
Michael Levitt
Dr. Saul Lerner
Robert Orr
John Ostraw
Sidney Perlman
Robert E. Porter
Mrs. Norman B. Robbins
Mrs. Harold Roms
Mrs. Leo H. Rudnick
Mrs. David Sadick
Lester Sadowsky
Mrs. Saul Seder
Mrs. Bennett Segal
Alvin Shalman
Mrs. Sumner Silver
Mrs. Gilbert Slavin
Irving Solomon
Mrs. Edward Starr
Rabbi Kenneth Stein
Abbe W. Tolans
Cyrus Topol
Mrs. Jerome Treister
Dr. Harvey Waxman
Dr. Morton Wiener
Mrs. William Yoffe

November 15, 1965

GEORGE I. SAMANSKY
Executive Director

JOSHUA B. MALKS
Program Director

Miss Edith Halpert
The Downtown Gallery
32 East 51st St.
New York, N.Y.

Dear Miss Halpert:

I am sending this letter, as you requested when we spoke by telephone on November 10, to explain the proposal I would like you to discuss with Ben Shahn.

I am enclosing a description of the project, including a history of our successful 1964 venture.

Mr. Shahn may be interested to know that we are opening a new Jewish Community Center in the Spring; a goal toward which the community has been working for many years. This art project would coincide with the opening of this new era in our community life.

As I told you on the telephone, we want to keep the cost of this print within the reach of the majority of our community. We would therefore want to pay the artist about \$1,000, to allow sufficient money for printing, shipping, and expenses incidental to the sale.

I would appreciate your discussing this with Mr. Shahn and letting me know how he feels about it. I would be happy to come to New York to discuss this with you at your convenience.

Yours sincerely,

Joshua B. Malks
Joshua B. Malks
Program Director

jbm:m

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

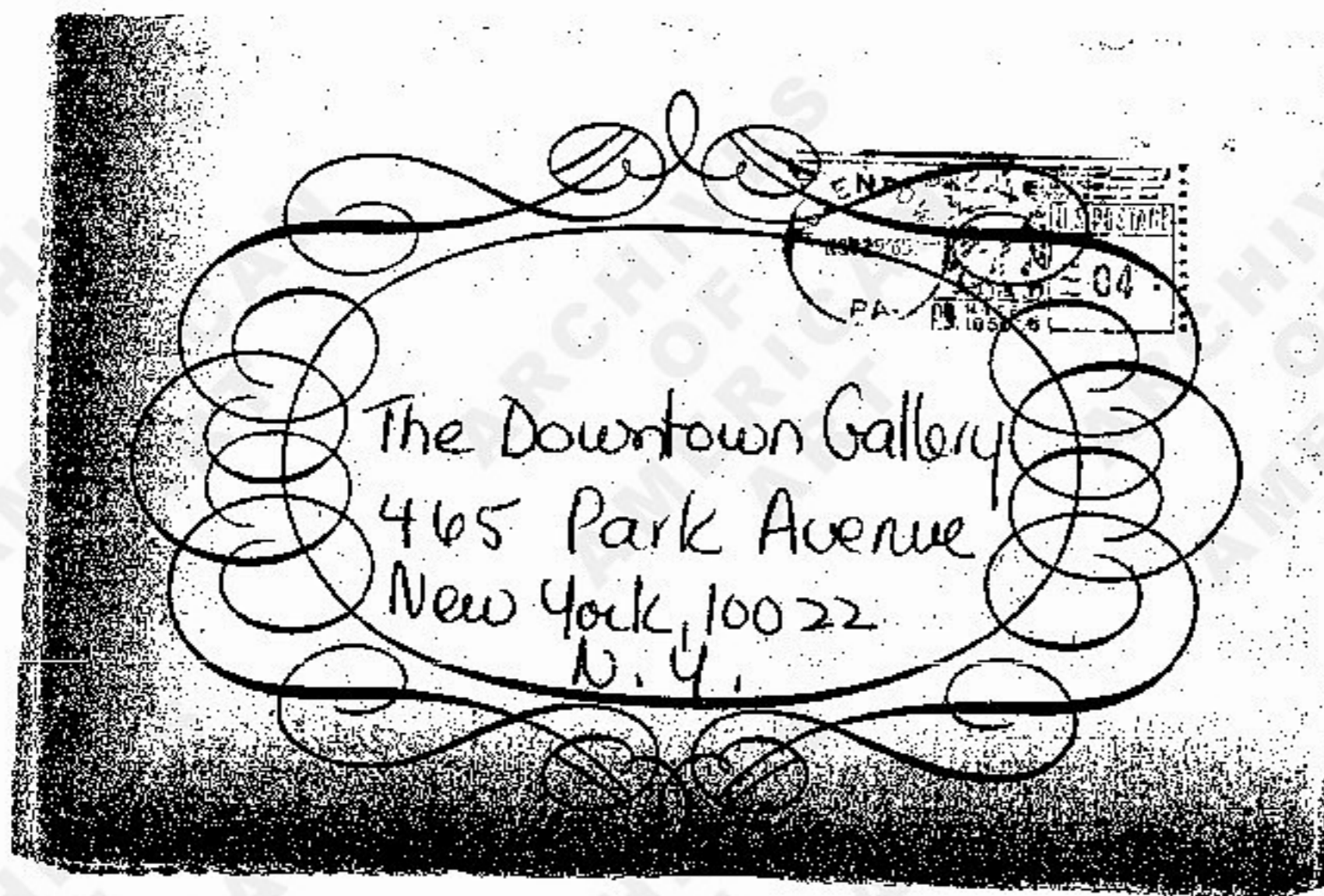


DEPARTMENT OF THE WORCESTER JEWISH FEDERATION • AFFILIATED WITH THE NATIONAL JEWISH WELFARE BOARD

A living memorial to the Jewish war veterans of Worcester



for publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



W. S. BUDWORTH & SON, Inc. — ESTABLISHED 1867

Packers and Movers of Works of Art — Collecting and Packing for Art Exhibitions a Specialty

Columbus 5-2194

PUBLIC SERVICE COMMISSION
CERTIFICATE #NYC 924

424 WEST 52nd STREET
NEW YORK 19, N. Y.

November 12, 1965

W.S.
Downtown Gallery
465 Park Avenue
New York, N.Y.

Attention: Mrs. Edith Halpert

Dear Mrs. Halpert:

Pursuant to our telephone conversation of to-day's date, we deliver to you herewith the Early American Merry-Go-Round, received from Gump's, in San Francisco, on November 3rd, via Airborne, and found to be in damaged condition upon unpacking.

Mr. Gilbert Taylor, representative of Albert R. Lee & Co., of 90 John Street, has to-day made an examination for TWA. He has requested that prior to your having repairs made that an estimate be sent to him at 90 John Street, this city.

In the meantime, we shall hold the packing case.

You will note that we are sending a copy of this letter to Gump's, advising them of the situation, and our bill for unpacking and delivery to you will be rendered to them.

Faithfully yours,

W. S. BUDWORTH & SON, INC.

Charles W. Johnson
Charles W. Johnson

CWJ:gn
cc-Gump's

*can come out?
INS. \$800.*

*Phone him
if we
have it
Tut
letter
BE3-9200*

*~~2:30 Fri Dec 3~~
2:30 Fri Dec 3*

TERMS AND CONDITIONS

This carrier's liability for loss or damage is limited to a maximum of \$25.00 per piece or package, unless the shipper declares in writing on the shipping documents a greater value. Where a greater value than \$25.00 per piece or package is declared by the shipper the carrier will obtain appropriate insurance coverage for such excessive value for and at the expense of the shipper.

All services will be performed, as agreed, subject to delays caused by labor troubles, riots, the elements or other causes beyond control of W. S. Budworth & Son, Inc.

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LAW OFFICES OF
RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM
ABRAHAM G. LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
DONALD I. LAVENTHALL
FREDERICK M. MINTZ
RONALD GREENBERG

598 MADISON AVENUE
NEW YORK, N. Y. 10022
PLAZA 8-3700

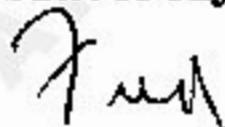
December 1, 1965

Mrs. Edith G. Halpert
Downtown Gallery, Inc.,
Ritz Tower Hotel
Park Avenue & 57th Street
New York, N. Y.

Dear Edith:

There was one typographical error in my letter of November 30, 1965. In the third line up from the bottom of the first quotation, on page 4, the word "small" should have read "such".

Sincerely,



Frederick Baum

FB:mp

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 13, 1965

Mr. John R. O'Kane
Assistant to the President
Gorham Corporation
Providence, R. I. 02907

Dear Mr. O'Kane:

Please forgive me for having been so remiss in answering your letters.

I had hoped to see the two sculptors I had in mind long before, but in each instance their trip to New York was delayed. The artists I had in mind were Abbott Pattison and David Aronson. I feel that both would be ideal for the project and in each instance the artist expressed an interest in it when I discussed the matter by telephone.

Would you be good enough to send me an explicit outline of the business details so that I can pass them on more concretely. I am referring to the price for the actual drawing of the design and the making of the plaster model as well as the royalty on each cast made.

As soon as I obtain this information I will make sure that Pattison and Aronson will come to town to look at the photographs you left with me and discuss the matter collectively so that I can send on the information to you shortly after.

I look forward to hearing from you.

Sincerely yours,

EOH/tm

re to publishing information regarding sales transactions, members are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

GW

GOLDEN WEST SAVINGS

AND LOAN ASSOCIATION • 1832 FRANKLIN STREET, OAKLAND, CALIFORNIA 94612 • TELEPHONE 451-3947

November 26, 1965

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
The Ritz Tower Concourse
New York, N. Y.

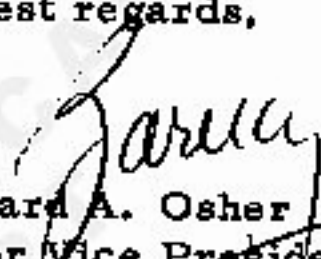
Dear Mrs. Halpert:

Several weeks ago I tried to contact you on two different occasions at your new gallery but was unsuccessful. You are not going to get away that easily, as I will be in New York on December 10 and will pay you a visit.

I am enclosing a folder on an exhibition that is presently being shown at the Maxwell Galleries. The artist, in my opinion, has considerable talent, and I have taken the liberty of suggesting your name to her. From time to time, I know it is your policy to take on new artists and perhaps you will have some interest in her. She has a number of slides available and can be contacted at 375 Columbus Avenue, San Francisco, California.

When I visit with you in New York, we can discuss the matter further.

Kindest regards,


Bernard A. Osher
Senior Vice President

BAO:eck

cc: Ms. Marilyn Rabinovich

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 50 years after the date of sale.

1831

with Pattison
GORHAM CORPORATION
PROVIDENCE, RHODE ISLAND 02907

November 23, 1965

Dear Mrs. Halpert:

I was delighted to receive your letter of November 13th advising that you had been in touch with sculptors: Abbott Pattison and David Aronson. We are enthusiastic about this project and we would like to get moving on it as soon as possible.

As we have no precedent for a project of this kind, it is difficult to be too explicit as to possible details. I can say at the outset that it is our desire to be more than fair to the sculptor so that he might be encouraged to not only take on the initial work but perhaps to take on additional commissions if our idea proves to be successful.

For purposes of discussion, do you think the following arrangement would be feasible?

We would pay the artist for his drawing and plaster model a price equal to top price which he has received in the past for another work with which it might be fairly compared. In addition, we would pay a royalty of an agreed upon price for each bronze memorial made from the model up to the agreed upon number which would be made before production would cease.

I realize the difficulty of trying to set a price by comparing two different works by the same artist but I feel sure that we can, by discussion, work out a mutually agreeable arrangement.

As to the number of memorials which would be made from a single model, we are again willing to discuss this. Hopefully, the artist would agree to a number of between 300 and 500 but there may be reasons why it would be mutually advantageous to have this number either more or less. We can limit distribution and sell in a number of ways but, ideally, the number should be large enough to satisfy the greatest number of our best customers and small enough to increase the desirability of the memorial because of its relative scarcity.

Why don't you convey this information to Messrs. Pattison and Aronson and perhaps you can arrange a meeting in New York where we can go into the matter and arrive at an agreement on details to our mutual satisfaction. In the meantime, I would appreciate it very much if you would send me some biographical details about these gentlemen.

Mrs. E. G. Halpert
The Downtown Gallery
465 Park Ave.
New York, N.Y. 10022

Sincerely yours,

John R. O'Kane
John R. O'Kane
Assistant to the President

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

... Kitcheners ...

166 main street . indian orchard, mass.

Handwritten signature/initials

6 December 65

Gentlemen.

Kindly place my
name on your mailing
list to receive notice
of current and future
showings at your gallery.

Accept my thanks
David Kitcheners

P.S. Also, I wonder if you would mind sending a catalog to:

Dr. J. L. L. W. W. W.
Germansburg's Graveyard
Post Office
The Hague, Holland
December 3, 1965

Dr. David Scott, Director
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Dear David:

I did not have an opportunity to thank you and Tira for your kind hospitality and warm reception. The dinner was excellent and most enjoyable.

The high point, of course, was the exhibition. The selection was brilliant and the overall impact absolutely tremendous. I have never heard so many favorable comments at any show prior to this occasion. I feel that this will become one of the outstanding historical and esthetic events and congratulate you and your confreres for making this possible.

Despite the fact that, through the negligence of one of our employees, we have no reproductions in the catalog, it is a brilliant document. A propos, would you be good enough to have copies sent to the artists or their families. For your convenience I am listing their addresses below. And would it be possible for us to have some extra copies for our use?

Again, many thanks.

Sincerely yours,

EOH/tm

Mrs. Max Weber
11 Hartley Road
Great Neck, N.Y.

Mrs. Arthur Dove
Hotel Chelsea
222 West 23rd St.
New York, N.Y.

Mrs. M. Storrs-Boos
687 Blackthorn Rd.
Winnetka, Illinois

Mrs. Charles Sheeler
Dow's Lane
Irvington-on-Hudson, N.Y.

Mr. William Dove
12 Guilford Rd.
Southport
Port Washington, N.Y.

Mrs. Catherine Spencer
Brett School
Dingman's Ferry, Pa.

Mr. William Zorach
276 Hicks St.
Brooklyn, N.Y.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

November 26, 1965

Mr. H. Itoh, Director
Gallery Itoh
Nikkei Building 2-7 Chome
Ginzaishi Chuo-ku Tokyo
Japan

Dear Mr. Itoh:

I am so sorry that my previous letter had not reached you. In the latter I advised you that because Ben Shahn has devoted a good part of the past two years to the execution of huge commissions, such as stained-glass windows, mosaic murals, and tapestries, very few easel pictures aside from the original designs for the commissions have been produced. Furthermore, very few of his previous works other than prints (which are made quantitatively) are available.

Under these circumstances, it would be necessary to borrow from museums and private collectors, involving tremendous additional expense in the way of individual crating and shipping from various parts of the country. Furthermore, it would give you very little opportunity to get sufficient returns in the way of sales commissions to warrant this great expenditure. Therefore, I suggested that we postpone the exhibition for at least six months, when I hope he will have completed his commitments and will have had enough opportunity to produce easel paintings, drawings and additional prints. You may rest assured that I will communicate with you as soon as I can commit the artist and myself to a specific time. You will hear from me as soon as I have good news in this connection.

Thank you for your patience.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 7, 1965

Mr. Richard J. Gonzalez
48 Tiel Way
Houston, Texas

Dear Richard:

I was rather startled upon receipt of your letter of December the 4th.

Immediately after you left my attention was called to the fact that the Tajiri bronze had been sold some months ago to someone who did not want to accept delivery until after the first of the year, when he planned to present it to a museum. Since it was on view I had forgotten this entirely, particularly in view of the fact that a recent concussion occurred when a metal ladder slipped and struck my head causing these memory gaps which have created a number of very embarrassing situations.

This was explained in a letter I sent you immediately after all the previous details were called to my attention. Your check was enclosed with the explanatory letter.

I cannot tell you how much I regret this incident, particularly at a time when I was so delighted that you made a purchase from us after a long gap of many years. It was so nice to see you and Loraine and I hope that this will not discourage future visits. Again, my regrets.

Sincerely yours,

EDH/tm

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

will have to postpone such ideas until a future meeting.

My very best regards.

Very truly yours,

November 12, 1965

Mr. E. R. Hunter, Director
Norton Gallery and School of Art
West Palm Beach, Florida 33401

Dear Bob:

I received your letter in the same mail as that of Charlie Buckley, who like you, paid me the first visit in our new quarters - during a week when so many of the museum personnel were in New York. If I had not been in a state of complete exhaustion I would have had a big museum party in the manner of 57th Street, but actually it was much more fun to see you one at a time and in your case it is indeed a rare treat.

I will answer your questions consecutively.

1. Just to tease you, we have three paintings available by Demuth at the present time as I decided to release two I had carefully tucked away. Photographs of these will be sent to you. One is still in London as part of an exhibition we sent to the Leicester Galleries in July with many items marked N.F.S. As a matter of fact, the first painting they sold was a small Demuth.
2. The Feininger oil leaning against the office wall is being sent to the warehouse, where all my gift pictures are stored until I am ready to give them up - in the fairly near future.
3. The Max Weber painting NEW YORK, 1914 has just been shipped to the Smithsonian Institution together with about 30 or more other paintings for an exhibition which will open there on December 1st. The title is ROOTS OF ABSTRACT ART IN AMERICA. However, this too was marked N.F.S. as it has been these many years, although I have finally induced Joy Weber, the artist's daughter, to in turn induce her mother to release NEW YORK, which Weber had withheld from sale during all the years I have known him. The price on this extraordinary "root" is \$15,000.
4. As there are only four unsold Kuniyoshis of importance extant, I can hardly avoid tantalizing my friends, but to show you how good a pal I am, I will send you a photograph of a painting which will tantalize you even more. In any event, you will find some pictures to play with during your idle moments, but I would appreciate having these returned after they have served their purpose with you.

In this weary state I would love nothing more than flying down to Palm Beach, which holds most pleasant memories for me. But there is no one I can leave to watch the store at the present time and consequently I

for publishing information regarding sales transactions. Publishers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

GALERIE COARD

TABLEAUX MODERNES

SOCIÉTÉ ANONYME AU CAPITAL DE 50.000 F

36, AVENUE MATHIGNON

PARIS 8^e

TEL. : ELY. 28-18

R. C. SEINE 57 B 10.500

Paris, 3rd. December 1965.

Mrs. Edith Halpert,
The Downtown Gallery,
465 Park Avenue 57th. Street,
The Ritz Tower Concourse,
New York. N.Y..

Dear Edith,

Frederik Ottesen has read your letter to him and I want to tell you how sorry I am to hear that you haven't been well. I hope by now you are well recovered and back into fine form.

We are continuing Ottesen's show until the 4th. December as it has been so well received. We are all extremely pleased as his work shows a remarkable maturity and depth. As soon as all the reviews are in I will forward a copy of each to you.

When I was in New York last spring, your secretary promised to send me a list of Ottesen's work remaining on consignment plus a list of the work which has been sold. I need this information badly as we ourselves are hounded by the French customs and Exchange Office.

In view of the fact that a year has passed since we showed Rattner and that when I was in New York you invited me to sleep in your bathroom during Ottesen's show, I have pushed Ottesen to be prepared to show in March or the beginning of April at the latest.

I can assure you that he is quite prepared now to show at that date or even sooner. If you feel that this is quite impossible I believe it only fair to him that we accept other offers concerning this exhibition in view of his precarious financial situation. But my husband and I both feel that it is only a logical conclusion for an American painter to show in his own country before venturing far afield.

The situation in France is still very bad and in spite of this we sold him beyond our expectations.

I think it would be unwise to parcel out pieces of Ottesen's show which has been prepared. However we have in storage in New York several of Ottesen's paintings of a few years back and can have these sent to you if you so desire.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON, D. C. 20560
CONSTITUTION AVENUE AT TENTH STREET

November 15, 1965

Mrs. Edith G. Halpert, Director
The Downtown Gallery
465 - Park Avenue
New York, New York

Dear Edith:

As Don has told you, our Exhibits Committee was planning to meet. It did...and quite a session it was! We mapped out a really tremendous program for the next two years. The flurry of activity which naturally resulted from such a concentrated decision-making session has made me postpone telling of the Committee's proposals concerning your Folk Art and the Sheeler exhibitions until now.

First of all...The Edith Gregor Halpert Collection of American Folk Art. The National Collection would like to present your collection in its Art Hall from approximately April 15 to June 1, 1967. I think we have all been talking in terms of an earlier date than that but serious attention to scheduling changed our minds. The Smithsonian's Cultural History department recently acquired a folk art collection which seems to consist primarily of carousel figures. They have given it a department store installation complete with sound effects and concentrated publicity. This will remain a "special exhibit" into the new year. We feel a substantial margin of time should be allowed to let the image of that show³ fade so that your superior collection can be justly appreciated.⁴

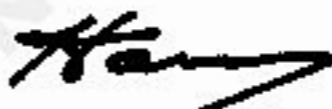
When we began to discuss the exhibit program in hard realistic terms rather than from wishful thinking, we felt it necessary that the Sheeler retrospective be at a later date. We had been thinking of greeting the coming spring as we did the last... with a smashing exhibit of a classic 20th century American... but realized we could not do Sheeler justice in this short a time. We would like to plan on a big Sheeler show being one of our first in the Patent Office Building. We feel fairly secure in saying that

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

whatever we do there in the first year - 1968 - will receive particularly strong attention.

We all look forward to hearing your reaction to these two scheduling proposals - and to your being here on December 1st for the opening of our "Roots of Abstract Art in America, 1910 - 1930." Again - you know you have a home at my place if you will stay there.

Sincerely,



Harry Lowe
Curator of Exhibits

cc: Dr. Scott

or to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

Paul K. Watabe
#9 DOGEN-CHO NAKANO-KU
TOKYO

(2)

The following is a complete data of Kuniyoshi Exhibition after my investigation made on November 27th, 1965 at the Nihonbashi Gallery and may be of your help as a reference.

Your original invoice dated
April 13, 1965 shows..... 55 pieces \$39,875

Sales report dated August 12
from Nihonbashi to Downtown
should be wrong and be replaced
with this figure(See Attached) 16 pieces \$11,225

The invoice dated Sept. 3rd '65
from Nihonbashi to you when
returning the unsold works. 39 pieces \$28,650

When you sent a letter of October 15th to the Nihonbashi, they answered you in the letter of October 29th saying that those 4 pieces of lithographs were sold after August 12th but one pencil drawing "Before the Act 1932" was definitely returned to you with the invoice dated Sept. 3rd. Accordingly the Nihonbashi Gallery should have sent you the corrected sales report when those four more lithographs were sold.

When you wrote to Kojima again on November 2nd regarding the pencil drawing "Study for the Last Act" they failed to enclose the confirmation of Nippon Express Company whose broker, Penson in New York saying "Every painting was handed to consignee without trouble."

If your final report through Budworth still shows that the drawing is still missing, this must be compensated immediately. However the final report of Nippon Express through their broker, Penson shows that all works described in the invoice dated September 3rd were handed to you. If the further investigation on this contradicted matter gets cleared, this problem becomes settled. Please do investigate on this matter again!

As a conclusion, I have to tell you Miss Halpert that everything depends on Kojima's sincerity as far as this remittance is concerned. Of course I keep pushing him to do so as soon as possible.

With my very best.

By the way,
I am planning to open my own gallery
"Gallery Paul" on December 20th 1965.

Sincerely yours,

Paul K. Watabe

ack

November 13, 1965

Dr. Richard Schoenfeld
915 19th Street, N.W.
Washington, D. C. 20006

Dear Dr. Schoenfeld:

Thank you for your letter.

Much as I would like to be of assistance to you, we specialize exclusively in American art and, while I admire the artists you mention, I am afraid I could be of very little help to you. The names of the painters and sculptors on our roster appear at the foot of our letterhead. Incidentally, a number of the "old masters" in the group will be very well represented in the forthcoming exhibition at the Smithsonian Institution, which opens on December 1st. You might find it of interest to see what important art was being produced in this country during the early period of the vital modern movement and if any of our artists should interest you, don't hesitate to get in touch with us.

Sincerely yours,

EGH/tm

for to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Steel Glide Distributors, Inc.

Architects Building N. W.
101 PARK AVENUE
New York, N. Y. 10017

Telephone: 683-1723

TERRACE ENCLOSURES

Specializing in Window:

SOUND PROOFING
DUST PROOFING
SOOT PROOFING

Oct 5 # 6736 November 30, 1965
Ritsher

Mrs. Edith G. Halpert
465 Park Avenue
New York, N.Y.

Dear Mrs. Halpert:

We wish to acknowledge the receipt of your check
in the amount of \$46.15.

Our Invoice #362, dated August 31, 1965 - Order #395
covering the installation of one Master Bedroom window
amounted to \$171.15, leaving a balance of \$125.00
still due us.

May we have your remittance, by return mail, so
that we may close our files on this matter.

Thank you for your early attention to the above re-
quest.

Sincerely yours,

STEEL GLIDE DISTRIBUTORS, INC.

Paul Fleet

PP:rmt
encl.

Weather Stripping:

Made of Stainless Steel for the Front Entrance of your
Apartment, will eliminate Dust - Soot - Drafts and Sound.



Kitchen Fans:

Installed in a complete unit, when fan is not in operation
a sliding glass closes off fan making a perfect seal.

for publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
reducer is living, it can be assumed that the information
y be published 60 years after the date of sale.

December 7, 1965

Mr. Edward Burns
Marshall Field, Room 700
401 North Wabash Avenue
Chicago, Illinois 60611

Dear Mr. Burns:

If you will be good enough to refer to the original invoice dated April 22nd, you will find that the price for the two paintings, including restoration, amounted to \$10,000. Please consider this letter a receipt for your check #354 in the amount of \$1000. We trust that the balance will follow shortly.

Thank you for your cooperation.

Yours very truly,

Bookkeeper

P.S. Please have subsequent checks made payable to the American Folk Art Gallery rather than the Downtown Gallery. Thank you.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

I did not forget the Davis print. However, in the moving, many of the print boxes were sent to storage and we have not had an opportunity to make a search there. It will be coming through in the next future.

November 26, 1965

Mr. Charles E. Buckley, Director
City Art Museum of St. Louis
St. Louis, Missouri 63105

Dear Charles:

Your Board was very smart as the news has gotten around about the Smithsonian exhibition which is really making a feature of Dove's work and we have been practically deluged by the Eastern museums, where the rumor must have started, and have already sold four Doves in the interim. Now we have to stop as all the others, with few exceptions, are in Washington at present and we must hoard them for the future. I did mention to you that early examples, as well as some of the later ones, are all marked "M" indicating that they are not for sale to individuals. I am telling you all this so that you can pass on the word that your judgment and your timing were both perfect and from the Trustees' point of view more so since all the prices have been raised by the estate as a result of this concentration of activity.

This, however, has nothing to do with our charge to you. Please note that the consignment invoice we sent you when the pictures were shipped indicates very clearly that the prices on the Marin and the Dove are net. And so, I am enclosing our invoice at the figure listed. Obviously, you knew all this, but I thought I would send you this lengthy explanation just the same.

I have been reading with interest about the great civic development and the marvelous Saarinen arch together with the many changes that have already taken place and will continue. I also read about the million dollar National Palace Museum which has just opened in China and noted also that 80% of that sum was donated by the U.S. If we can send \$800,000. to an enemy country for a museum, how about St. Louis applying for at least a similar grant?

I hope that you will have an opportunity to see the AMERICAN ROOTS exhibition at the Smithsonian Institution which opens on December 1st. Because of an ailing employee who forgot to send in the usual forms and all our photographs, we barely made the listing in the catalog and have no reproductions whatsoever in this important document. But I am sure you will be even more delighted with your choice of a Dove when you see the exhibition. However, there are a good many other artists you will have to catch up on and I can assure you that we will cooperate with you as always. My very best regards.

As ever,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

RCA COMMUNICATIONS, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA
460 PARK AVENUE, N.Y. TEL. PL. 5-8109



RCA COMMUNICATIONS, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA
460 PARK AVENUE, N.Y. TEL. PL. 5-8109

NNNN

ES118

UXS2676 TS2701/26

URNY CO GBLB 028

LONDON 28 12 1813

STANDARD TIME

Nov 12 4 19 PM '65

DOWNTOWN GALLERY 465 PARK AVENUE NEWYORK

WHOLE CONSIGNMENT ALREADY IN HANDS OF OUR SHIPPERS
HAVE ARRANGED TODAY FOR THREE YOU MENTION TO BE EXPEDITED
TO WASHINGTON WRITING
LEICESTER GALLERIES

COLL 465

RCA COMMUNICATIONS, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA
N.Y. TEL. PL. 5-8109



RCA COMMUNICATIONS, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA
460 PARK AVENUE, N.Y. TEL. PL. 5-8109



RCA
A SERVICE OF RADIO CORPORATION OF AMERICA

Price to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

700 PROSPECT STREET,
P. O. BOX 1311,
LA JOLLA, CALIFORNIA
TELEPHONE: 454-0183

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

What kind of show is this?

24 November 1965

Edith Halpert
Downtown Gallery
465 Park (Ritz Concourse)
New York, New York

Dear Edith:

I intend to be in New York from the 2nd through the 8th of December for many reasons. The first of these is that I am planning a modest exhibit of the work of John Marin and Marsden Hartley. I hope that I may have the opportunity to discuss the Marin show with you especially if you have some paintings you would be able to lend to this exhibit. As it now stands, the show is scheduled for February 12th through March 2, 1966. I am planning to do a catalogue and, as you know, time is quite short.

I will call you upon my arrival. In the meantime, if you can think of any collectors or museums who have outstanding Marin works, I would certainly appreciate having a list to work with after I see you.

Sincerely,

Don

Donald J. Brewer, Director

DJB:tmg

*whether he'd seen it
or not?
she was?*

November 12, 1965

Mr. Samuel Wagstaff, Curator
Wadsworth Atheneum
25 Atheneum Square North
Hartford, Connecticut

Dear Mr. Wagstaff:

The Dove A WALK POPLARS arrived today. Many thanks
for your kindness and cooperation in arranging for
this so promptly.

We are very grateful.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

November 11, 1965

Miss Jan I. Keane
Allen Memorial Art Museum
Oberlin College
Oberlin, Ohio

Dear Miss Keane:

Please forgive the long delay in answering your letter. Mrs. Halpert has not been well following an accident here in the Gallery and I have been short-handed. This is offered in explanation of the fact that, as a commercial gallery we do not have the research staff that a museum has and I have been obliged to stop taking photograph orders with the resultant billings, etc. I hope you will understand.

I am enclosing biographical notes on Arthur Dove and the bibliography is fairly complete.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

The Corcoran Gallery of Art
Washington, D. C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

November 23, 1965

Mrs. Edith Gregor Halpert
The Downtown Gallery
The Ritz Tower Hotel
Park Avenue & 57th Street
New York, New York

Dear Edith:

I hope I am not being too much of a worrier, but it is a month today since our last Board meeting on October 25, and almost the end of the month of November, during which the Trustees hoped to have things signed, sealed and delivered.

Last night I got to worrying again about the passage of time and thought of all the possible situations which might arise on our end. For example, suppose, as sometimes has happened, that Mr. Hamilton has to go to the West Coast on legal business the middle of December and doesn't get back until the first of the year. So far as I know he is not going, but he does have several important clients on the West Coast and this could happen. As the Gallery's Counsel and President the Trustees wouldn't act without him and it might be nip and tuck to get the agreement properly signed before the end of the calendar year.

You may think I am being overly cautious, but I don't want anything to go wrong--and as we both know, even simple things always take far longer than one anticipates.

So--Edith, dear--please don't leave things until the last minute.

I know all the problems you have, but on the principle of first things first--see if you can't manage to get the legal work in progress soon. I will be able to sleep without a constant worry, that some unexpected event might upset our plans. And I hope you too will be easier in your mind.

Affectionately,

Rell

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Widow of Jacob Frederick Dewald

Elsie W. Dewald

152 No. Brentwood Blvd., Clayton, Missouri

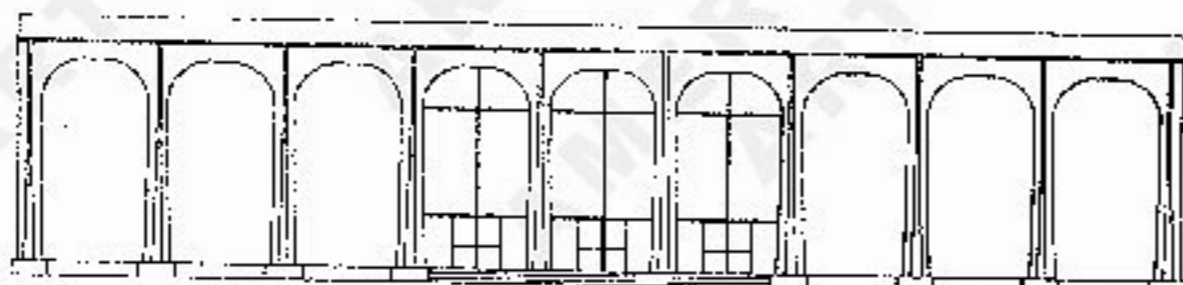
Dec. 6th 1965

My dear Mrs Halpert

I was sorry that you could not meet my son Dr Paul A. Dewald when he was in New York City Port was on a conference.

I asked him to get in touch with you for me. I left New York City some seven years ago and have gotten out of touch with the Art world.

Georgia O'Keeffe and the Anna Carter Museum of Fort Worth Texas, have asked me to loan them two of my early O'Keeffe pictures for the coming retrospective show that they will have in March '66.



Nov 23 - 1965

Dear Mrs Halpert,

I am sorry we seemed to
ignore your letter - but as you can
see - The Lobster Fisherman - was
rented - by one person - & then someone
could to buy it (having seen it
obviously all this while I wanted to
wait until it was sold - I write
you.

Please sign invoice & return
to Art Shop

Sincerely,

Betty B. Mueller

Maneyu Art Shop

Sheldon Art Gallery

U of Nebraska



BALANCE HOUSE

R. D. One

Flemington, New Jersey

[201] 782-5189

BOOK PRODUCERS

for publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

Nov. 16th, 1965

Miss Edith Halpert
Downtown Gallery
465 Park Ave.
New York, N.Y.

*write
tell him to call
next week*

Dear Miss Halpert,

I have been discussing a book project with Ben Shahn and there is an aspect of it on which I would like your advice. May I have a few moments with you?

Very truly yours,

Marshall Lee

Marshall Lee

WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENIUM SQUARE NORTH
HARTFORD, CONNECTICUT 06103
TELEPHONE (203) 527-2391

Dec. 2, 1965

Mrs. Edith Gregor Halpert
Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Mrs. Halpert:

As you know, the
exhibition "20th Century Painting and
Sculpture from Connecticut Collections" closes
on Sunday, December 5, 1965.

We are planning to return the New York
area loans on Tuesday, December 7th. If for
any reason this is not convenient for you,
please phone the Museum on Monday, December
6th, before 3 p.m., collect.

Thank you for co-operating in making
this exhibition a success.

Sincerely yours,

Marjorie L. Ellis

Marjorie L. Ellis
Registrar

Loan - Bar Harbor - Mount Desert Maine, 1925
by John Marin (water color and collage)
Downtown New York - Street Movement -
Red Sun, 1925 by John Marin (water color)
Carise and Green, 1917 by Georgia O'Keefe
(water color)

OK. Stars will be all written

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

for to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
published after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
y be published 60 years after the date of sale.

November 23, 1965

Shorewood Publishers
724 Fifth Avenue
New York, New York

Gentlemen:

Would you please send us one copy of NEW YORK: THE CITY
AS SEEN BY MASTERS OF ART AND LITERATURE, edited by John
Gordon and L. East Hills, and bill us less our usual Book
Sales Department discount.

Thank you for your attention.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

rec'd
12/18/65

Done

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

BROAD AND CHERRY STREETS PHILADELPHIA 19102 LOCUST 4-0219

Frank T. Howard, *President*

Alfred Zantlinger, *Vice President*

C. Newbold Taylor, *Treasurer*

Joseph T. Fraser, Jr., *Director and Secretary*

November 19, 1965

Miss Edith Halpert
Downtown Gallery
32 E. 51st St.,
New York 22, N.Y.

Dear Edith:

We have received your form with the record of invitations of paintings to be included in our 161st Annual as selected by Jack Levine.

Your Secretary has very kindly given us the information so that we can write to Des Moines in the hope that we may get the Ben Shahn. The notes which I made on the day of our visit did not record this detail, but we are certainly anxious to have Shahn included and I will write at once.

There is, however, a mistake in your records. I left you six cards of invitation to cover the work of Rattner, Doi, Morris, Tseng-Yo-Ho, Broderson and Shahn. I had made a record of the Stasack titled RESURRECTION 1963, but Jack Levine had not indicated his invitation approval for that picture. The sixth card would have been normally used for the Shahn. I will call this matter to Jack's attention and will be guided by his decision should he wish to add the Stasack. I will send an additional card of invitation to Des Moines so that if we are fortunate in borrowing that picture it will come to us with full information.

Subsequent to my visit with Jack Levine, I came again to the Gallery with Harry Bertola as we were searching for sculpture. It was his pleasure to invite two items from your Gallery, the Zorach TORSO 1963 (Marble) and an additional one by Abbott Pattison titled ALLEGHENY which was in the nature of a relief. A handwritten note from you on the picture list asks if we understand that we must write to the Whitney for this. Again, I have no such notation. Would this indicate that this is an item which is owned by the Whitney and are we asking to borrow it from their permanent collection? I know that their Annual Exhibition conflicts with ours so that if it is a picture which they have borrowed from your Gallery, it will therefore not be free to come to us. This particular problem is more complicated in that Abbott Pattison cooperated with our organizational plan of this year by sending slides of free standing sculpture, one of which the preliminary jury has asked him to send for viewing by the whole jury. I trust, then, that it is evident to you that if we can expect to have the relief we should certainly not put Pattison to the trouble and expense of sending another piece to the jury when any one artist will be represented

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

for publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 50 years after the date of sale.

Dec. 5, 1965.

Doris Estate,
Downtown Gallery,
New York, N.Y.

Dear Sirs -

Enclose a check for One Dollar.

Please send me a copy of the
picture "To the Fine Arts" (acquired on
a U.S. postage stamp). Any size from
post card size to 10" x 12" will be fine.

If cost of more let me know.

Thank you.

Yours truly,

Irene Wilson

11 Fuller Street,

ENRST 02149

Massachusetts.

BENJAMIN H. WEISBROD
COUNSEL

WILLIAM B. MCILVAINE
CALVIN F. SELFRIDGE
KENNETH F. MONTGOMERY
W. PHILO GILBERT
JOHN P. WILSON, JR.
WILLIAM S. BOOMAN
SHELDON LEE
CHARLES W. BOARD
CLARENCE E. FOX
JAMES W. CLOSE
WM. R. DICKINSON, JR.
GEORGE E. HALE
THOMAS F. DERAGHTY, JR.
F. A. REICHELDERFER
KENT CHANDLER, JR.
DAVID G. CLARKE
GEORGE W. THOMPSON

STEPHEN L. SEFTENBERG
JOHN E. MCGOVERN, JR.
S. JOHN TEMPLETON
VERNON T. SQUIRES
PAUL S. GERDING
KELVYN H. LAWRENCE
GORDON WILSON
DAVID L. HANSON
C. WILLIAM POLLARD
CHARLES R. STALEY
DONALD W. FYR
ANTHONY N. GRAHAM

WILSON & MCILVAINE

120 WEST ADAMS STREET
CHICAGO, ILLINOIS 60603

December 2, 1965

JOHN P. WILSON (1857-1922)
WILLIAM B. MCILVAINE (1888-1943)

TELEPHONE
ANDOVER 3-1212

CABLE ADDRESS
WILVAINE

STUART S. PALMER
OFFICE MANAGER

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We have received no response to our letter to you of November 2, 1965, in spite of the fact that we were lead to believe at the time that a prompt decision concerning financial arrangements for the casts was of great importance. We find it inexcusable that there should be no one at the Gallery who is able to communicate concerning the affairs of a sculptor handled by the Gallery. Further, it strikes us as being most unusual to report the sale of an item, as you did in your letter to Mrs. Booz of November 13, without any reference whatever to the price at which the item was sold.

It should be obvious that both we and Mrs. Booz are most distressed at the manner in which the accountings of Storrs Sculpture sales have been handled. May we look forward to early receipt of a complete account and of a reply to our letter of November second.

Yours very truly,

WILSON & MCILVAINE

By

David L. Hanson

DLH:mbj

cc: Mrs. Storrs Booz

rior to publishing information regarding sales transactions, assurers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 22, 1965

Miss Marta Basave
Apartado Postal 968
Mexico 1, D.F.

Dear Miss Basave:

Thank you for your letter.

I regret that we did not publish a catalog of our exhibition AMERICAN MODERN MASTERS, but am enclosing a list of the show and will of course place your institution on our mailing list to receive all future announcements and catalogs.

Sincerely yours,

RGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

P. S. I did not forget the Davis print. However, in the moving, many of the print boxes were sent to storage and we have not had an opportunity to make a search there. It will be coming through in the near future.

or to publishing information regarding sales transactions, curators are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

December 7, 1965

Mr. William Lane
Holman Street
Lunenburg, Massachusetts

Dear Bill:

Between the ghastly experience of the physical move from 51st Street and the reconstruction period which followed added to a second accident incurred, I have been in a state of flux and refrained from all social activities. I knew I was a bore with my clinical reports and complaints about workmen, etc. and decided to keep out of everyone's hair. This explains my long silence as I didn't want to impose myself on you and Sandy, two of my most beloved friends.

I have just made arrangements for the operation which I have been postponing until such time as the Gallery is functioning normally and hope to get the much-needed rest and treatment so that I can get back to so-called normalcy. I am signing the Corcoran Deed of Gift this week and recalled that I never acknowledged your wonderful letter of October 11th. You will receive a formal letter from the Foundation. Of course, this Sheeler will be added to my collection, which needs it desperately and I hope that from time to time I can make some additions now that Masya has found some paintings which have been hidden for a long period. When the estate is settled this can be attended to.

Yes we have the Weber, CARD PLAYERS, and now that Mrs. Weber has released some of the other early pictures, I feel that it will be honorable for me to buy it and perhaps add it to the collection. When I return from the hospital I will take care of this matter and hope that Sandy and you will come to New York so that we can have a gay celebration. Meanwhile, my best wishes for a very, very happy Christmas and New Year.

Love,

BGR/tm

STEEL GLIDE GLASS PANELING* has been installed in many of the city's most luxurious apartment buildings, as well as OFFICES & TERRACES, among them:

10 Park Avenue	40 Fifth Avenue	45 Sutton Place
101 Park Avenue	475 Fifth Avenue	60 Sutton Place
465 Park Avenue	630 Fifth Avenue	120 Wall Street
475 Park Avenue	745 Fifth Avenue	9 East 10th Street
480 Park Avenue	785 Fifth Avenue	70 East 10th Street
605 Park Avenue	825 Fifth Avenue	319 East 10th Street
625 Park Avenue	860 Fifth Avenue	601 East 20th Street
650 Park Avenue	870 Fifth Avenue	201 East 21st Street
655 Park Avenue	875 Fifth Avenue	144 East 24th Street
700 Park Avenue	880 Fifth Avenue	120 East 34th Street
715 Park Avenue	900 Fifth Avenue	155 East 34th Street
740 Park Avenue	907 Fifth Avenue	201 East 36th Street
750 Park Avenue	910 Fifth Avenue	303 East 37th Street
775 Park Avenue	923 Fifth Avenue	200 East 38th Street
778 Park Avenue	930 Fifth Avenue	232 East 40th Street
784 Park Avenue	936 Fifth Avenue	279 East 44th Street
830 Park Avenue	955 Fifth Avenue	18 East 48th Street
863 Park Avenue	965 Fifth Avenue	249 East 48th Street
875 Park Avenue	1010 Fifth Avenue	15 East 49th Street
895 Park Avenue	1056 Fifth Avenue	246 East 49th Street
920 Park Avenue	1067 Fifth Avenue	111 East 56th Street
960 Park Avenue	1115 Fifth Avenue	110 East 57th Street
993 Park Avenue	1148 Fifth Avenue	200 East 57th Street
1040 Park Avenue	140 Riverside Drive	220 East 57th Street
1070 Park Avenue	530 Riverside Drive	118 East 60th Street
1096 Park Avenue	408 West 34th Street	175 East 62nd Street
1100 Park Avenue	20 West 43rd Street	201 East 62nd Street
1112 Park Avenue	65 West 55th Street	245 East 63rd Street
1120 Park Avenue	60 West 57th Street	340 East 64th Street
1185 Park Avenue	100 West 57th Street	27 East 65th Street
1217 Park Avenue	26 Broadway	30 East 65th Street
24 Central Park S.	61 Broadway	53 East 66th Street
150 Central Park S.	40 Rector Street	215 East 68th Street
200 Central Park S.	30 Broad Street	169 East 69th Street
75 Central Park W.	12 Beekman Place	10 East 70th Street
135 Central Park W.	2 Gramercy Park	179 East 70th Street
151 Central Park W.	75 East End Avenue	30 East 72nd Street
241 Central Park W.	180 East End Avenue	190 East 72nd Street
239 Central Park W.	2 Sutton Place	530 East 72nd Street
252 Central Park W.	20 Sutton Place	101 East 91st Street
45 Tudor City Place	35 Sutton Place	40 East 96th Street
		49 East 96th Street

*PATENTED

for publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by the published 60 years after the date of sale.

November 16, 1965

Mr. Lynwood D. Sinnamon Jr.
7370 Lee Highway, Apt. 103
Falls Church, Virginia 22046

Dear Mr. Sinnamon:

Thank you for your letter.

Indeed we are the agents for the work of Ben Shahn
and have an excellent cross-section of his silk-
screens here at the Gallery.

If you plan to be in New York at any time in the
near future I hope you will pay us a visit and give
us an opportunity to show you these prints.

Sincerely yours,

Tracy Miller

For publishing information regarding sales transactions,
members are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



BORIS MIRSKI GALLERY

November 18, 1964

The Downtown Gallery
32 East 51 Street
New York, N.Y.

The following works have been shipped today by Boston Truck Company:

Artist	Title	Medium	Net Price
David Aronson	Troubadour *	R Bronze	\$ 1,745.75
"	The Singer *	R Bronze	1,043.92
"	The Magistrate	R Pastel	500.00
"	Man in Oval Frame	R Pencil and tempera	250.00
"	Three Scholars	R Tempera	625.00
Leonard Baskin	Valesquez	R Ink and wash	✓ 700.00
"	Drawing for Sculpture	R Ink and wash	500.00
"	Head	R Ink and wash	✓ 500.00
"	Socrates in Profile	R Ink and wash	625.00
"	Sebastian	R Ink	375.00
"	Birdman	R Bronze plaque	1,250.00
"	Owl	R Bronze plaque	625.00
"	Dead Crow	R Bronze plaque	2,550.00
David Aronson	Mandolin Player*	R Bronze plaque	691.04

* These castings are samples to be used for taking orders; they are loans from customers and are not to be sold. Delivery on orders can be made in approximately six weeks.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION

TELEGRAM

W. P. MARSHALL, President

SF-1201 (4-60)

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

KLA078 (45)KL-NC223

(TLX280A) TELTEX PD GOVT NEW YORK NY 29 1157A EST

MRS EDITH HALPERT, THE DOWNTOWN GALLERY

465 PARK AVE NYK

BEST WISHES FOR YOUR 40TH ANNUAL. SORRY WE CANNOT ATTEND RECEPTION

DAVID WASHINGTON DC

(29)•

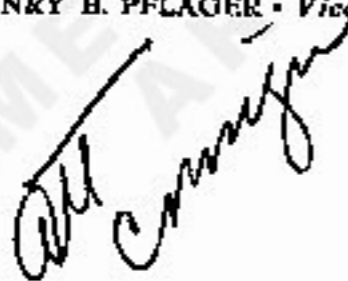
1965 NOV 29 PM 12 46

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CITY ART MUSEUM OF ST. LOUIS

St. Louis, Missouri 63105

President: HENRY B. PFLAGER • *Vice-President:* ROLAND W. RICHARDS • *Directors:* CHARLES E. BUCKLEY • *Secretary:* MERRITT S. HITT



November 19, 1965

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

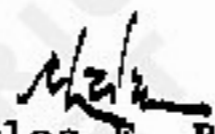
Dear Edith:

Just a brief note to report that at yesterday's Board meeting it was voted to acquire Out the Window, a painting in oil by Arthur G. Dove at a price of \$5500 which, I understand, was net to the Museum. When you have a chance, I would appreciate receiving your bill which we will put through our Business Office as rapidly as possible.

Needless to say, I am delighted to see this fine picture enter our collections.

My very best regards,

Sincerely yours,



Charles E. Buckley
Director

/mb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION

W. P. MARSHALL
CHAIRMAN OF THE BOARD

TELEGRAM

R. W. McFALL
PRESIDENT

SYMBOLS

DL = Day Letter
NL = Night Letter
IT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

MM097 (07)(55)SYA052

DA024 D HSC003 NL PD AR HOUSTON TEX 6

DOWNTOWN GALLERY

465 PARK AVE NYK

PICTURES HAVE NOT ARRIVED YET I AM CONCERNED THEY MAY BE MISPLACED

PLEASE INFORM ME

HAL GOLDMAN 4602 VALERIE BELLAIRE TEX.

1965 DEC 7 AM 2 12

SF1201(R2-65)

for publishing information regarding sales transactions. Publishers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

November 26, 1965

Mr. Teiichi Hijikata, Director
Museum of Modern Art, Kamakura
Kamakura-shi, Japan

Dear Mr. Hijikata:

I am sorry to be so late in my reply, but I have been waiting for an opportunity to discuss the subject of a Shahn exhibition with the artist, who has been so preoccupied that he could not get to town for this purpose.

We both feel strongly that such an exhibition should take place but that there would have to be a considerable postponement of all such arrangements because there is very little of Shahn's work available at the present time unless the Kamakura Museum is willing to assume greatly added expense which would be involved in borrowing works of art from many of the museums in the U.S. as well as the private collectors. During the past two years Shahn has been involved in a number of major commissions, including stained-glass windows, designs for tapestries and for mosaic murals. Being a perfectionist, he insists on supervising the actual execution in the selected media - a time-involving process. Consequently, he has delivered very few easel paintings, drawings and graphics during this period and there is very little to be offered for sale. While the latter is not as vital, I feel that the expense of borrowing from a great many individual institutions and collectors will reach very high proportions.

If you are willing to wait until late Spring, we hope we will be ready to cooperate with you as we are eager to do.

Also, the idea of sending a show of this type on a tour to so many other museums would be awkward under any circumstances, because lenders would object seriously to the absence of these works from their walls. I am sure you can understand. If the circuit can be reduced to a maximum of three museums it might be more feasible. In closing I want to express my appreciation for your interest and also our desire to cooperate with you.

Sincerely yours,

ROH/ta

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Notice of the Shaker exhibition at the Museum of Early American Folk Arts appeared in ART NEWS, ANTIQUES, MUSEUM NEWS, CUE, and in all the leading New York papers. Brief descriptions of the show appeared four times each in THE NEW YORKER, and TIME, and on one minute spots over WQXR.

MUSEUM
OF
AFRICAN
ART



FREDERICK DOUGLASS INSTITUTE
for Inter-cultural Understanding

316 A STREET, NORTHEAST, CAPITOL HILL, WASHINGTON, D. C. 20002
LINCOLN 7-8690, LINCOLN 7-0324

December 5, 1965

Mrs. Edith Gregor Halpert
465 Park Avenue
New York 22, New York

Dear Edith:

I hope this letter finds you in good recovery. I was sorry to hear that you were going into the hospital.

Last night's show at the Smithsonian was a tribute to you far more than most people realize. But I saw not only your paintings but your influence throughout. It was one of the most interesting exhibitions I have seen in a long time and one which was of great educational value. There was also a unique atmosphere of happiness at the opening, genuine good feeling and joy on the part of the people which must have been engendered by a combination of the paintings themselves and the whole set up of the galleries there. It represented the kind of national collection which I know you always wanted.

I realize how many demands are placed upon you and am aware of the priorities for your time and energy, but I have continued to wish that you could come and see our Museum because you have provided so much of the inspiration and initial guidance for it. It literally grew out of the influences which you had upon me when I first came back to America. It has been difficult for me to move into this whole museum field as a non-professional in it and yet I think we have accomplished something which is worthwhile and which has an important potential in so many areas, including that of education in modern art. (Incidentally, I was successful in obtaining a copy of Urformen der Kunst which you once suggested I find. It is a fascinating book.)

We will be opening a six-month loan show of 70 pieces of traditional sculpture from the Peabody Museum at Harvard in January and on February 17th, which is Frederick Douglass' birthday, we will be dedicating the building with a special commemorative plaque donated by the Capitol Hill Restoration Society. We hope the President might be persuaded (by Vice President Humphrey) to participate in the ceremony, since the date falls during Negro History Week, a good time for the President to make a public statement on the contribution of the Negro peoples. By then we will have opened the second half of our building which we have now acquired -- on a very provisional basis, however, as we have practically no funds to work with. We will be adding two more galleries on the ground floor and will paint and landscape the exterior.

I hope that you will be well again soon, that I may have an early occasion to talk with you in New York and that you can plan a specific visit to the Museum soon. With very best wishes,

Sincerely,

Warren M. Robbins
Warren M. Robbins

TRUSTEES

Hubert H. Humphrey
Chairman*

Mrs. Frances Bolton*

Mrs. Arthur A. Cohen

Stephen R. Currier

John A. Davis

Rene d'Harnoncourt

Thomas J. Dodd

William O. Douglas*

Joseph Douglass

Mrs. Angier Biddle Duke

John B. Duncan

Mrs. Joan Ellsford

J. Wayne Fredericks

S. I. Hayakawa

Frank Horton*

Mrs. Frances Humphrey Howard

Porter McCray

E. Jefferson Murphy

Warren M. Robbins

James H. Robinson

Roy Sieber

Ben Shahn*

Hugh Smythe

Robert Hilton Simmons

Adlai Stevenson*

Sterling Tucker

Wesley Williams

* Honorary

CURATORIAL BOARD

Gordon Gibson

Irwin Hersey

Alan R. Sawyer

Leon Sirota

ADVISORY BOARD

William Bascom

Gray Cowan

Eliot Ellsford

Ben Enwonwu

Chaim Gross

Edith Gregor Halpert

William Leo Hansberry

Harry Holtzman

Langston Hughes

Jacob Lawrence

Rayford Logan

Jacques Lipchitz

James Porter

Nicholas Satterlee

Director

Warren M. Robbins

Assistant Director

Henry H. Hecht, Jr.

WMR:jms

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information on the label is correct 60 years after the date of sale.

November 20, 1965

Mr. Donald McClelland
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Dear Don:

The other day I sent a bill for the photographs we supplied for the ROOTS exhibition, but did not direct it to the attention of anyone specific. Subsequently I was informed by Mrs. Halpert that the bill we had sent for photographs for the Davis show was never processed and I wonder if you can give me the name of someone or some department to whom these things should be addressed.

I will appreciate hearing from you if you can guide me on this. Sorry to be a nuisance.

Sincerely yours,

Tracy Miller



CURTIS M. HUTCHINS
NEW YORK CITY, 10017

TEL. MURRAYHILL 2-1469

SUITE 238
200 PARK AVE.



December 6, 1965



Gentlemen:

I would confirm the purchase from you on Saturday last of a Zorach sculpture "Sea Pigeon" for \$750; and also an oil by Marin of "Marin Island" for \$3,500.

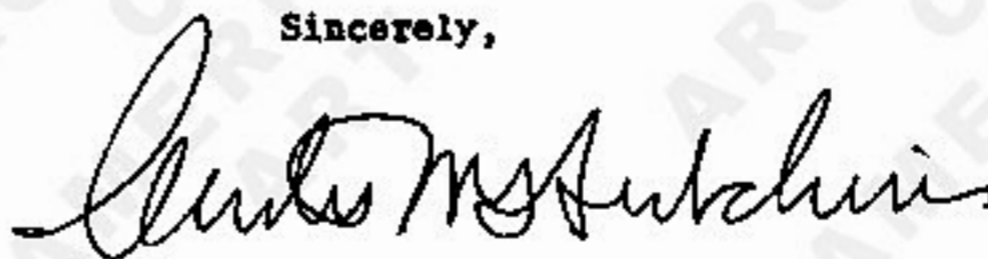
We agreed that the Marin needed a different frame and cleaning. Do I assume that you will attend to this? We would like both of the items sent to Bangor, Maine, to our home at 300 Kenduskeag Avenue.

If there is a delay in the Marin on account of the cleaning and framing, we would appreciate your sending the Zorach forthwith so that we might have it next week which will be the only time we will be home for some time.

I enclose herewith our check for \$4,250, against which we would like two receipts for insurance purposes.

I will be out of the City for most of the week, but either I or my secretary, Miss Porter, will call you in confirmation of these transactions on Tuesday.

Sincerely,



The Downtown Gallery
32 East 51 Street
New York, New York

Encl.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



November 23, 1965

Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

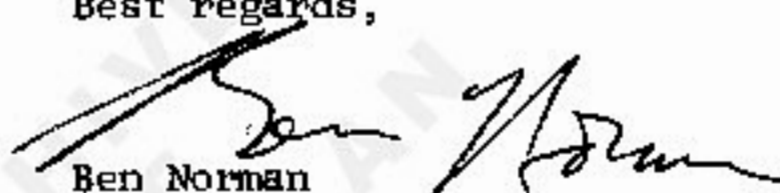
Dear Miss Halpert:

Thank you for your information on the forged Ben Shahn I wrote you about a month or so ago. I returned it to Paul Kantor.

I am interested in acquiring an authentic Shahn signed lithograph or drawing if the price range is feasible. Will you send me information on what you might have available under \$200.00? I am not particularly interested in Shahn's calligraphy.

I would like to have it before Christmas, so I would appreciate a prompt reply.

Best regards,



Ben Norman

BN:jf

6063 Sunset Boulevard - Hollywood, California 90028

Dial 469-7311

right to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 20, 1965

Mr. Henry L. Renel
28 West Adams
Detroit, Michigan 48226

Dear Mr. Renel:

I regret that we can give you little information on C.L. Levin. The painting to which you refer, GIRL WITH BIRD (Dated 1850) was purchased by us in Philadelphia in 1941. It was exhibited widely and was reproduced in "Pictorial Folk Art" by Ford, published in 1949 (page 97). Perhaps if you can locate a copy of this you will find more information there.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

P.S. Also, I wonder if you would mind sending a catalog to:

Dr. L.J.F. Wijnbeek
Genootenschaap's Gravenhage
Postbus 111, 2200 AC
The Hague, Holland

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of the artist's death.

November 22, 1965

Mr. Paul K. Watabe
#9 Digen-cho Nakano-ku
Tokyo, Japan

Dear Mr. Watabe:

Thank you for your letter. Of course I was deeply disturbed that you are no longer with the Nihonbashi Gallery as my main reason for sending the Kuniyoshi exhibition to Tokyo was your association with this organization.

As you mention, I too regret deeply that we have received no remittance for the Kuniyoshi paintings and I am having tremendous difficulty in explaining this to Mrs. Kuniyoshi, to whom I had originally reported that all payments would be made the latter part of August and certainly not later than September. I have written a good many letters but these have been of no avail and I am in a terrible quandary at the moment as to what action to take in this unusual situation. Perhaps you can make a suggestion of some method which will not be embarrassing to anyone involved. As you can realize I have a responsibility to the estate, which I have to fulfill immediately. Furthermore, several of the items were missing and reported to us by the Customs and the packers who opened the crate in the presence of the former. Both sent me the identical report and finally Badworth, who picked up the pictures for delivery to us, also had exactly the same record, showing the absence of these drawings and prints.

Needless to say, I would be most grateful for your cooperation in advising me as to what should be done in this very serious matter. Any publicity would be very damaging not only to the Nihonbashi Gallery but to all the other galleries and institutions in Tokyo, thereby discouraging all further exhibition activities between the two countries.

Of course you can depend on me to assist you in your new project and if you will let me know how I can be of help to you, I will certainly respond promptly.

I look forward to word from you. My best regards.

Sincerely yours,

EOH/tm

CABLEGRAM NOVEMBER 29, 1965

MR. TEIICHI HIJIKATA
NIHONBASHI GALLERY
1,3-CHOME NIHONBASHI-TORI, CHUO-KU
TOKYO, JAPAN

PLEASE SEND PAYMENT AS PROMISED. IMPERATIVE. ALSO MISSING PICTURES.

EDITH G. HALPERT
DOWNTOWN GALLERY

*sent
11/29/65*

for publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

and emotional stages to meet the new
way of life soon seeking -- a possibility
of a third life to build and develop --
wherever it may be.

It is nearing the end of 1865 - This has
been a deeply sad year. ~~With~~ each
with our own sadnesses, and troubles.
Let us hope this coming year will be
easier on us all. Very love to young

Helen

Dec. 1965

[illegible]



GOLDEN WEST SAVINGS

AND LOAN ASSOCIATION • 1832 FRANKLIN STREET, OAKLAND, CALIFORNIA 94612 • TELEPHONE 461-3947

November 17, 1965

Mr. Tracy Miller
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Tracy:

NIGHT CITY will be hung at our home. We found a wall
large enough for it. Send it to:

1119 Hilltop Drive
Lafayette, California 94549

Any ideas on how to get our other Stasack, GETTING CLOSER,
signed? And the frame straightened?

We would be delighted to meet your father while he is out here
and show him around our association. Incidentally, we are
not a "bank," but a savings and loan association. I am sure
your father will understand the difference, but maybe he will
want to visit us any way.

The current issue of "Artforum" has a number of Downtown
Gallery artists, such as Davis, Demuth, O'Keefe, and Marin.
However, the books make no mention of the Downtown Gallery.

Our best to Edith.

Sincerely,

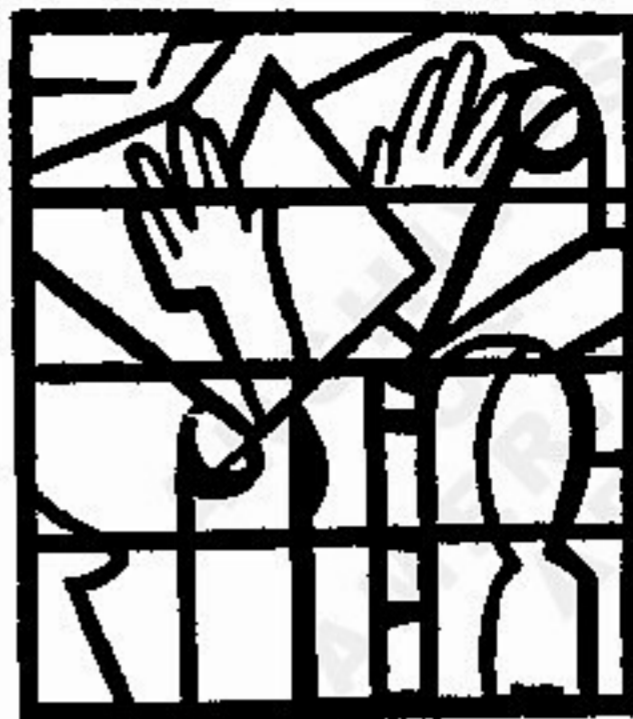
(Mrs.) Marion O. Sandler
Senior Vice President

MOS:eck

Prior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

PARK SYNAGOGUE ART FESTIVAL

3300 MAYFIELD ROAD . CLEVELAND HEIGHTS 18, OHIO



November 17, 1965

Downtown Gallery, Incorporated
465 Park Avenue
New York 22, New York

Gentlemen:

Enclosed please find our check for \$585.00 to cover the cost of the painting "Gargoyles Study" by Abraham Ratner which was purchased at our recent Art Festival.

Thank you for your cooperation and we look forward to working with you again in the future.

Sincerely yours,

Handwritten signature of Betty Ratner.

Betty Ratner
(Mrs. Max Ratner)
Chairman

For to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 50 years after the date of sale.

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mr and Mrs Ellertson Jette
invite you to cocktails on
Tuesday, November 16th
at the

American Federation of Arts
41 East 65th Street
to a preview of an exhibition of
Icelandic Art, 1900-1965

R.S.V.P.
Sebec Village, Maine

Sorry - ~~about~~ ^{important}
5:30 to 7:00

P.L.
R.S.P.

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

*Pl write her
yes and how to get in*

Tuesday, November 16th

The Downtown Gallery
465 Park Avenue at 57th Street
New York, New York 10022

Gentlemen:

Could you please tell me if your annual Christmas show
will be open on December 4th.

Many thanks.

Sincerely,

Lynn Landy
Lynn Landy

✓ pol so that she get announcement
Mrs. Richard Landy
128 Chestnut Street
Boston

BOARD OF TRUSTEES
B. RAYMOND WESTON, M.D. CHAIRMAN
KENNETH BERG
MRS. DON W. BURINGTON
FRANK R. JEFFREY
WILLIAM PAPPAS
J. R. UTNE, M.D.
MRS. LOUIS WOLF

CHARLES H. MacNIDER MUSEUM

303 SECOND STREET SOUTH EAST
MASON CITY, IOWA 50401
RICHARD E. LEET, DIRECTOR AND RESIDENT ARTIST
November 30, 1965

Tracy Miller
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

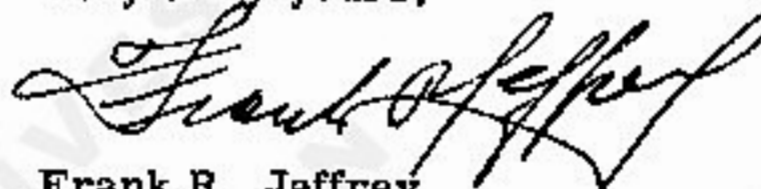
Dear Mr. Miller:

Thank you for your letter of November 20th and
your offer of assistance.

The painting was a gift from Mr. Donald Winston,
Los Angeles, California. Mr. Winston called it THE CLAY CART
but on inspection I find the tag on the back says CLAY WAGON,
20 X 28, oil on canvas, 1935.

If it would be of any further assistance Mr. Winston
indicated he purchased the painting in England.

Very truly yours,



Frank R. Jeffrey
Treasurer

FRJ:far

prior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 12, 1965

Mrs. Norman Waters
Skibo Lane
Mamaroneck, New York

Dear Mrs. Waters:

As I mentioned when you were in the Gallery yesterday we have had so many requests for loans for exhibitions that it is now really impossible for us to accede to any more.

I regret that we are unable to cooperate with you in this instance and hope that we will be able to do so at some future time.

Sincerely yours,

Tracy Miller

235 EAST 45TH STREET
NEW YORK, N. Y. 10017

AREA CODE 212 • MU 2-5500
CABLE ADDRESS: KINGSYN NEW YORK



December 1, 1965

Mrs. Edith Halpert
The Downtown Gallery
Ritz Tower Hotel
New York, New York

Dear Mrs. Halpert:

Again, many thanks for your kind invitation to
attend the opening at your gallery this week.

I enjoyed it a great deal.

With warmest personal regards, as always, I am,

Sincerely,

George Haslam
George Haslam

GH:ck

Print to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

86 Troup Street
Rochester, N.Y. 14608
13 November, 1965

for to publishing information regarding sales transactions.
members are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

The Downtown Gallery
465 Park Avenue
New York, N.Y.

Gentlemen:

In the course of a recent move to this city, my mover lost a framed print, Ben Shahn's Lute and Molecules, and appears to be unable to trace it down. After several inquiries, I have been referred to you as Mr. Shahn's agent and the only possible remaining source of authoritative information.

Please inform me if you have or would be able to get for me a replacement for the lost print, and the cost of such a print, suitably framed in a slim natural walnut strip about two inches deep. If another print cannot be purchased, I would appreciate your informed estimate of the current value of the lost print so that I can enter a claim against the mover.

Sincerely yours,

Arnold Sorvari
Arnold Sorvari

J.S. Schramm COMPANY



BURLINGTON / IOWA
52602

FAMOUS FOR FASHIONS SINCE 1845

November 26, 1965

Dear Edith:


As one of the oldest and most consistent customers of the Warner Brothers Company and as long-time admirers of Bill Cummings and as affectionate fans of yours for decades, Dorothy and I were particularly pleased to receive your mailing of the Willard Cummings Guest Exhibition.

The J. S. Schramm Company, celebrating its 120th Anniversary this year, has been happy, satisfied customers of the Warner Brothers Company bras and foundation garments for as far back as any of us can remember. Please extend our compliments to Mr. Field for their interest in Art and their happy choice of Bill Cummings as an artist. Our greetings and compliments to Bill for what appears in your announcement to be an exceedingly interesting mural. I believe we have seen him only once since that delightful occasion when we met in Venice ten years ago. And thanks to you again and again for being the catalyst for all this fun.

It was a treat for both of us to have a glimpse of you week before last in New York. Wish it might have been longer. We are both just back from checkups at Mayco where they told us we seemed to be a speck better than a year ago. Do is practically perfect as most anyone would know. My heart and lungs leave much to be desired but do provide an excuse for slowing down. If we are in New York together again in January or February as we should like to be but aren't yet certain of, we shall surely try for a more leisurely visit with you. In the meantime I know you will tell us how things look from time to time for the disposition of our Hartley.

Do joins in affectionate greetings.

Sincerely,


James J. Schramm

JSS/jw

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

BOARD OF TRUSTEES
B. RAYMOND WESTON, M.D. CHAIRMAN
KENNETH BERG
MRS. DON W. BURINGTON
FRANK R. JEFFREY
WILLIAM PAPPAS
J. R. UTNE, M.D.
MRS. LOUIS WOLF

CHARLES H. MacNIDER MUSEUM

303 SECOND STREET SOUTH EAST
MASON CITY, IOWA 50401
RICHARD E. LEET, DIRECTOR AND RESIDENT ARTIST

November 16, 1965

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

note to Mr. W.

The Downtown Gallery
465 Park Avenue
New York, New York 10022

Gentlemen:


Mrs. Edward McGill, Assistant for Loans at the Metropolitan Museum of Art suggested I write you with our question.

We have recently been given an Arthur Dove painting entitled, "The Clay Cart". It is about 20 X 28 (oil on canvas).

Our insurance carrier has asked us to establish a value for insurance purposes. I wonder if you could give us a range in which Dove paintings of this size might be expected to fall.

We would certainly appreciate any help you might be able to offer on this.

Very truly yours,


Frank R. Jeffrey
Treasurer

FRJ:far

Ref *Ent D*
POL of info
file

November 13, 1965

Mrs. Henry Null
506 Evans Street
Clark's Green, Penna.

Dear Mrs. Null:

I am sorry to have missed you during your recent visit and waited to write until I received word from London to the effect that an exhibition of The Downtown Gallery artists' work which was held there during the summer was on its way back to us. Several examples by the artists whose names are listed in the message - Demuth, Stella and Sheeler - were represented in this show and within ten days or so we should have several examples by each to show you. As you were previously advised, the Sheeler estate is blocked, but this too should be released in the near future.

In any event, I look forward to your visit.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 13, 1965

Mr. Abraham Oberfest
Hoffberg and Oberfest
475 Fifth Avenue
New York, New York 10017

Dear Mr. Oberfest:

Much to my chagrin, I discovered that a letter dated March 30, 1965 was still attached to the previous correspondence between you and Adele.

I still feel as she quoted me that your charge of \$2500. was considerably above what other dealers in similar circumstances pay for the service. Besides, you no longer take care of my personal account, which required a good deal of attention with the many details involved and therefore wonder why the fee has remained the same. I am now enclosing a check for \$2000., which I trust will be satisfactory, although I still feel it is very fair, based on the past activities.

Do let me hear from you.

Sincerely yours,

EOH/tm

P. S. Incidentally, in the same batch of correspondence I found a State of New York credit slip for \$283.25, indicating that we overpaid that sum for the year ending August 1964. Was that credit deducted at any future time?

For publishing information regarding sales transactions, publishers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be obtained after a reasonable search, whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

GALERIE COARD

TABLEAUX MODERNES

SOCIÉTÉ ANONYME AU CAPITAL DE 99.000 F

36, AVENUE MATHIGNON
PARIS 8^e

TÉL. ÉLY. 29-16

R. C. SEINE 53 B 10.806

Awaiting to hear from you at your earliest convenience
and hoping that this finds you in the best of health.

I send you my warmest regards,

Very sincerely yours,

N. Grilichess

Nicolas Grilichess

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

yes

150.

December 6, 1961

Dear Miss Halpert,

I am interested in finding a Ben Shahn silk screen print titled "Warsaw 1943." As you handle much of Mr. Shahn's work, I would appreciate whatever help you could give.

Yours sincerely,

Mrs. Emil Nathaniel
30 Jackson Woods
St. Louis, Missouri
63141

CONTRIBUTIONS:

Until our legal status is properly arranged, contributions can be made payable to Robert Kramer, and sent to 37 West 84th Street, New York 10024.

Checks can also be made payable directly to Students for a Democratic Society, and sent to SDS, 1103 East 63rd Street, Chicago 37, Attention-- Sam Bennett. If such a check is sent, a note should be included indicating that the contribution is for the Vietnam Film Project. Contributions to SDS are tax-deductable until 1 January 1966.

We hope to be able to fund this film on the basis of contributions. While we have the support of various organizations, these are often heavily committed to their present programs, and can offer little financial assistance. Therefore, we hope for the support of interested individuals as well as organizations and foundations.

Probably, it will be through individual contributions that we will be able to begin work on the film immediately. Our immediate financial needs run to \$2000, which includes the renting of a cutting room, lab costs for the footage on hand, and purchase of other basic film sources.

Thank you,

Robert Kramer *Peter Gessner*
Robert Kramer, Peter Gessner

Prior to publishing information regarding sales transactions, contributors are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 50 years after the date of sale.

November 15, 1965

The Downtown Gallery, Inc.
465 Park Avenue
New York 22, N. Y.

Gentlemen:

We have been unable to obtain biographical data
on the following artists whose work we have on
consignment from your gallery:

Arthur G. Dove

Frederik Ottesen

We would appreciate your sending us such biographi-
cal information as you may have on these people.
Inquiries have been numerous and an early reply will
be welcome.

Sincerely,

Rita E. Fordham

Mrs. Jefferson B. Fordham

Please address your reply to:

Mrs. Fairfax Leary, Chairman
Art Sales Rental Gallery
Philadelphia Museum of Art
Philadelphia, Penna.

12 November 65

Oleg Konrad
2 Rue Liancourt
Paris 14.
France.

Mrs. Edith Gregor Halpert
Downtown Gallery
465 Park Ave. (57th. St.)
New York, N.Y.

Dear Mrs. Halpert,

In a recent issue of NEWSWEEK I read a most interesting article about your ideas on modern painting and since I feel we share the same opinions may I introduce myself. An American artist living in Paris since 1950 and thinking the moment right to find a dealer who could represent me and sell my work. The color photos I inclose will give you an idea of what I do. All the paintings were inspired by nature and are the result of my travels thru Europe. The work has been influenced by abstract painting but there is drawing, discipline and an idea. If you are interested I would sell you these paintings for \$125 each.

If you find that my work does not appeal to you could you give me an idea who in New York might be tempted to handle my work as Paris is still far from you and I don't intend to visit the states in the near future. Hope you will write me a short letter and return the photos if you can't use them. The title of each painting and the size are written on the back of each color photo.

Sincerely yours,

Oleg Konrad

rior to publishing information regarding sales transactions, senders are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by be published 60 years after the date of sale.

ERNEST BROWN & PHILLIPS LTD

DIRECTORS:

OLIVER F. BROWN, O.B.E.
PATRICK L. PHILLIPS
NICHOLAS S. BROWN
E. C. PHILLIPS

THE LEICESTER GALLERIES

**4 AUDLEY SQUARE
LONDON W1**

TELEPHONE: MAYFAIR 1139 · TELEGRAMS: AUDAX AUDLEY LONDON · CABLES: AUDAX LONDON W1

NEB/JCO

15th November, 1965

Mrs. E.G. Halpert,
465 Park Avenue,
New York,
N.Y. 10022, U.S.A.

Dear Mrs. Halpert,

Thank you for your letter of November 10th. The consignment of things we were returning to you had been in the hands of our shippers for quite some time before we received your letter, but we called on them, and instructed them to send the three pictures you mention by air express directly to Washington. I am sorry about the delay, but once the things leave these premises and are in the hands of the shippers, the matter rests with them as to which aeroplane or boat they use. The balance of the paintings, less the ones we are keeping here, are being sent direct to your gallery. When Mrs. Cook returns next Monday, actually she is on honeymoon, we shall send you an official receipt for what we are holding.

Please do not forget what I said to you in a previous letter about the possibility of doing a Ben Shahn exhibition next year. The last two were a great success, as you know.

With kind regards from us all,

Yours very sincerely,

Nicholas S. Brown

For publishing information regarding sales transactions, researchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search, whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

So glad you can come. We're looking
forward to your visit.

0298-133

106

Collectors Gallery, Inc. - 590 N.E. 79th Street, Miami, Florida 33138



*PK put back
in photo
cabinet
(loose)*

November 16, 1965

Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs Halbert:

Enclosed please find the personal photographs,
painting glossies and biographical material sub-
mitted on behalf of your artists Mr. Abraham Rattner,
Mr. Ben Shahn, and Miss Georgia O'Keefe for use
in our First American Art Masters Exhibit.

We thank you for your cooperation in helping us
gather the requested material, and again apologize
for the delay in our show plans.

Most cordially,

Joshua Kligerman
Joshua Kligerman
Director

jk/cs

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mrs. Edith G. Halpert

November 30, 1965

I would change it to read as follows:

"From the date hereof CGA assumes responsibility and will provide and bear all costs and expenses of packaging and transporting between the parties hereto, and holding, maintaining, safeguarding and exhibiting the Collection, except that in the case of transportations other than the initial transportations to CGA of the items, CGA need not bear costs of packaging and transportation in any calendar year for more than two small transportations (of not more than 40 items as to each such transportation) between the parties."

such

10. In paragraphs 9 (a) and (b), insert the word "immediately" after the word "establish". Correct the spelling of Nathaly Baum" in paragraphs 9 (b) and 11.

11. In the last sentence of paragraph 9 (b), insert after the words "a successor who", the following: "shall fill such vacancy."

12. There is omitted the provisions in paragraph 6 (g) of the old agreement requiring CGA to complete the redesigning, renovation and air-conditioning within two (2) years from the date of the agreement. There is also omitted the provisions in the old agreement requiring CGA to provide an independent entrance on "E" Street to the dedicated area, bearing the name "The Gallery of Twentieth Century American Art". There is also omitted the provision for a Schedule D to be initialed by the parties, which sets forth the plans and specifications as to the redesigning, renovation and air-conditioning of the area.

X
future

13. Paragraph 10 provides that if CGA fails to perform its obligations, then all of the items immediately become the property of your foundation. This is correct as to the items which you previously gave to CGA, but as to items not yet given, these should not also immediately become the property of your foundation but you should be obligated to make gifts of them in the future

November 11, 1965

Miss Ellen Kemper
Topic Magazine
United States Information Agency
Washington 25, D. C.

Dear Miss Kemper:

With regard to the color plate made here yesterday of the Jacob Lawrence painting AT THE PIANO, please note that when this is published the picture should be credited as in the Collection of Edith Gregor Halpert of The Downtown Gallery.

Many thanks for your attention to this matter.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 11, 1965

Mr. and Mrs. Robert Simon
941 Park Avenue
New York, New York

Dear Mr. and Mrs. Simon:

Mrs. Halpert has asked me to tell you that she accepts with pleasure your kind invitation for the Buffet Dinner and Preview on Monday, November 29th and that she looks forward to seeing you on that occasion.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

publishing information regarding sales transactions, but are responsible for obtaining written permission from artist and purchaser involved. If it cannot be had after a reasonable search within an artist's estate or living, it can be assumed that the information published 60 years after the date of sale.

will have to postpone such ideas until a future respite.

My very best regards,

For the publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

BROAD AND CHERRY STREETS PHILADELPHIA 19102 LOCUST 4-0219

Frank T. Howard, *President*

Alfred Zantinger, *Vice President*
Joseph T. Fraser, Jr., *Director and Secretary*

C. Newbold Taylor, *Treasurer*

December 4, 1965

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st St.,
New York City, N.Y.

Dear Edith:

This is just a little note to clear up the two unsettled matters in connection with our invitations for the 161st Annual.

We wrote to Des Moines for the Shahn and they have declined our invitation telling us that the piece is not available. They have already committed the lending of their possession to two other new museums opening in Iowa and the dates conflict.

The second matter concerns Abbott Pattison. I find that he has sent slides for our Jury's attention and one of those slides was looked on with favor, so that he has been asked to submit a piece for their pleasure. It is a standing figure quite similar in general character to that group of standing figures which we saw in the Lever House exhibition. I most certainly hope that the Jury will look on this with favor and I am sorry that there should have been confusion at all and that it is now too late to cancel our request to him to send the actual piece.

I trust it will all work out in his favor and many, many thanks to you for the help you have given me again.

Sincerely,

Joseph T. Fraser, Jr.

Joseph T. Fraser, Jr.
Director

JTFjr/DER

Dictated but not
signed by Mr. Fraser.

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Kramer

24 November 1965
37 West 84th Street
New York, New York 10024

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith:

Enclosed is a prospectus for our present project, a film on the war in Vietnam, on the implications and repercussions of that war here, in the U.S. Something that seeks to get under the surface to the roots, the little whirlpool where all the attitudes and instincts that lie behind our policy exist.

I've written to Jack Levine and a few others - I'm talking now of the painters - but, as you would say, 'everyone forgets that the artists are keen business men'; therefore, no response as yet. Have you any ideas about others we could get in touch with? Men of commerce, industry, pillars of policy?

Only in the last few weeks I've begun to think of the film, not as a political tool, but as a document, as much so as any work of art. And that is immensely exciting. The possibilities of this film are endless; and now we are anxious to begin.

We have now considerable 'support', but little money - perhaps \$1,500. Kay Boyle is our most active fund raiser, working primarily on the West Coast. Here, Morton Feldman has offered an original score for the work - or, if we prefer - has offered to try to arrange a collaboration between himself, Cage, Boulez and others. Other filmmakers have offered their services and so on. But, still, the problem of funds remain.

We're in a position to show a film we made this summer, some of our present material, and a short film made last week which attempts to do a few of the things we'd like to do in our larger film. If you can think of a group who'd be interested in seeing all that, please let me know.

Just got the announcement for your forthcoming show. Without reading, I assumed it was an early American 'montage' - but no. So I see I will have to come and look at it carefully. It looks very exciting. *

All my best to you, and Jane's:

* Going back to look at it, I see the cover picture is an early work. You'll have to read the whole carefully.

Good luck,

R. Sar

December 7, 1965

Mr. N. Carl Barefoot Jr.
Editor, Museum News
American Association of Museums
2306 Massachusetts Avenue N. W.
Washington, D. C. 20008

Dear Mr. Barefoot:

No doubt you have heard about the advertisement which appeared in both The New York Times and the Herald Tribune. Abraham and Straus used an entire page to announce a special event - the sale of color reproductions in "full size" of important paintings by a number of outstanding contemporary American artists. The selling price was \$100. I have all the material on hand but I am sure you must have heard rumors about this matter and therefore will not give you all the details.

A number of the artists have filed complaints, lawyers have been approached, etc. I take it for granted that a full report will be published in Museum News. I have discussed this matter with several lawyers and one of the suggestions - a simple one - was to make certain that all catalogs published by museums in connection with one-man or group exhibitions should be copyrighted, including the text and of course the paintings, sculptures or prints. Thus, unless specific permission from the institution owning the painting is given to a printer of reproductions for sale (with the approval of the artist or his agent) the publisher will of course be liable. In many instances, as you know, reproductions have been made from color plates in catalogs and to date very little has been done about it. As a matter of fact, I think we are among the few dealers in America who carry on our invoices the following phrase: "All copyright and reproduction rights on above reserved by artist or gallery."

I am attending a meeting this week but it seems to me that a representative of the American Association of Museums should be present as well or in any event the matter should be under consideration of the museums.

I am enclosing a booklet which was published at my suggestion and paid for by my small foundation. As I recall the American Federation of Arts circulated this pamphlet so that proper arrangements would be made and carried through in all art institutions. If you need additional copies I will be very glad to send them to you. On the other hand, if I am "butting into your affairs", you may write me accordingly.

Sincerely yours,

ROH/tm

November 26, 1965

Mrs. Stanley Woodward
The Woodward Foundation
1001 Fifteenth Street N. W.
Washington, D. C. 20005

Dear Mrs. Woodward:

Finally both the cleaning and framing were completed and the O'Keeffe painting was shipped to you together with some pertinent added information. However, our label, which was to have been affixed to the back of the painting, was inadvertently omitted and I am enclosing this so that it may be attached as an additional record.

I believe I mentioned previously that we expect the return of some O'Keeffe paintings from an exhibition and at that time I will send you some photographs. Meanwhile, I am making every effort to obtain a large example of a flower painting and will communicate with you the moment that I succeed in finding an outstanding example in the field or one of the early landscapes as well.

My best regards.

Sincerely yours,

EOH/tm

November 13, 1965

Gallery of Modern Art
2 Columbus Circle
New York, New York

Attention: Mrs. Miller, Registrar

Dear Mrs. Miller:

When you were gathering works for your exhibition, the Ben Shahn painting WORLD'S GREATEST COMICS was picked up by you at Santini, 447 West 49th Street. This is to inform you that this painting should also be returned there. Would you also be good enough to have Santini send us notification of their receipt of this painting.

Many thanks for all your cooperation.

Sincerely yours,

Tracy Miller



San Francisco Chronicle

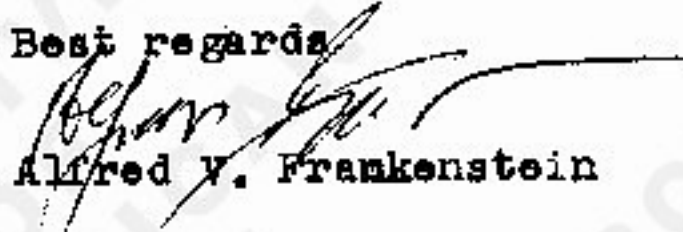
KRON-TV
CHANNEL 4
KRON-FM

November 21, 1965

Dear Mrs. Halpert -

Once again I should like to remind you that I am coming to New York very soon and should like to have an appointment with you on Monday, December 6, to make a list of the Harnetts you have handled since After the Hunt was published, this for the new edition of the book scheduled to appear next spring. I should deeply appreciate it if you would let me know if December 6 is convenient for you, and if so, at what time. I could make it on Saturday, the 4th, if that would be better for you.

Best regards


Alfred V. Frankenstein

SAN FRANCISCO 19, CALIF.

GARFIELD 1-1111

for to publishing information regarding sales transactions, research are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

November 12, 1965

Mrs. H. C. Lebovitz
427 North 29th Street
Allentown, Pennsylvania

Dear Mrs. Lebovitz:

Thank you for your kind patience this afternoon. As I had said, we had had a leisurely, well-paced morning and, as fate would have it, the rest of the afternoon, while busy, was not the same hectic pace as during your visit.

At any rate, we have located the price of the Weber lithograph EGYPTIAN BOWL AND FRUIT (you see, there is more to the title!), which sells for \$85. We will be happy to hold this for you if you will let us know at your convenience if you are interested.

Again, my thanks for being so nice and on a subsequent visit I will do my best not to be trying to divide my attention among so many.

Sincerely yours,

Tracy Miller

December 7, 1965

Mrs. Jerome Greene
139 East 63rd Street
New York, New York 10021

Dear Gerda:

So that I don't mislay the photograph again, I am now enclosing it together with our invoice, which contains additional information relating to the authenticity and provenance of the Kolbe.

Please retain the photograph, which is equivalent to a certificate since it is signed by Margaret Schwarzkopf of Berlin.

Incidentally, your decorator did not come in to plan the pedestals for the two sculptures. I will hold the Kolbe until you wish to have it delivered and incidentally, the invoice is not intended as a blackjack for payment.

It was good to see you and Jerry and I hope we will have a longer visit the next time. My best regards.

Sincerely yours,

EOH/tm

For to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

December 8, 1965

Mr. Alfred Barr Jr.
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Alfred:

When the Davis exhibition was returned to us, his painting, SALT SHAKER, was included.

Now that the wall space in my new apartment is considerably less than on 51st Street I have decided to withdraw the Life Possession clause and have the Museum retain SALT SHAKER permanently.

If that is satisfactory to you, would you be good enough to have it picked up at the Gallery whenever convenient. Also, if any additional document is necessary I will be glad to sign it.

My best wishes for a happy holiday.

Sincerely yours,

EOH/ta

November 20, 1965

Mr. David Luom
Binkhouse Inc.
121 Varick Street
New York, New York 10013

Dear Mr. Luom:

With regard to the envelopes, could you please have
1500 delivered direct to Comet Ray, attention of
Irving Cohen. The balance may come here.

Thank you, sir.

Best,

TMiller

for to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Leonard Benjamin Schlosser
53-01 Eleventh Street
Long Island City, N.Y. 11101

December 6, 1965

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Edith:

As you are, I am sure, aware, our Spencer Gouache is in the University of Kentucky show that will be coming to the Whitney early next year.

They have written to ask about insurance valuation and have placed upon it a tentative value of \$1,000.

I am writing to you, therefore, to secure your expression of opinion about current market price so that a proper insurance value may be put upon it while it travels.

Thank you for your help; it's been a long time since we've seen you and Mary has particularly asked me to send regards.

Sincerely,



LBS:ng

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 18, 1965

Mr. Edward Bryant
Department of Art
College of Arts and Sciences
University of Kentucky
Lexington, Kentucky

Dear Mr. Bryant:

The John Storrs scrapbook arrived safe and sound
today.

Many thanks for your prompt attention.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

December 7, 1965

Dr. J. D. Bigard
402 George Boulevard
Omaha, Nebraska

Dear Dr. Bigard:

I cannot tell you how much I regret having missed you during one of your rare visits. I am sorry also that I did not have the pleasure of meeting the Sibbernsons. Perhaps you will all come in again in the near future.

My very best regards and wishes for a happy holiday to you and the family.

Sincerely yours,

ECH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 13, 1965

Dr. Allen Weller, Head
Department of Art
University of Illinois
Urbana, Illinois

Dear Dr. Weller:

No doubt you have received our catalog of the Stasack exhibition now in progress. This has been a most successful show and we have decided to extend it for another week - ending November 27th. Quite a number of sales have been made and we are very happy with the reception.

When Mr. Donovan was here I chided him because one of your successful ex-students is not represented with a painting in the University collection. Now I am writing to you as well, as I feel so strongly about your collection, as you well know, and would be very happy to see Stasack among the artists represented. If you plan to be in New York before his exhibition closes, I trust that you will come in to see us. It will be a great pleasure for me personally. On the other hand, if this is not feasible, I would be glad to send some photographs of his recent work, which shows how sensitive he is to his immediate environment. His year's stay in Mexico was a very valuable experience as indicated in the work he produced.

Do let me know your wishes in the matter. Meanwhile, my very best regards.

Sincerely yours,

EOH/tm

or to publishing information regarding sales transactions, members are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or scholar is living, it can be assumed that the information is published 50 years after the date of sale.

*Did you
tell them
we someone else?*

BETTY CHAMBERLAIN ASSOCIATES

~~307 East 37 Street~~ ~~New York 16, N. Y.~~
23 WEST 88 ST. N. Y. 19

~~NY 6-2792~~ inc.
CL. 7-2350

Nov. 17, 1965

To: Downtown Gallery

From: Betty Chamberlain

To get new cuts made for the reverse, wavy-lined DOWNTOWN GALLERY used in ads, I find that the commercial artist's work to set it up would cost around \$15.00, the cuts - if 4 are made all alike and all at once and then cut apart - would cost \$9. Thus you could have 4 cuts newly made for ca. \$24, and in addition you would have the original art work from which additional cuts, and cuts of varying sizes, could also be made subsequently. The commercial artist could make the lettering slightly larger and the wavy black line slightly thicker. But I don't think it would work to try to make the length of the line any greater than it is now. It would not fit into the Times one column if it were any longer.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Copy

November 19, 1965

Miss Antoinette Kraushaar
1055 Madison Avenue
New York, New York 10028

Dear Miss Kraushaar:

As you requested, we are supplying below the information on the lithograph by Yasuo Kuniyoshi:

<u>Title</u>	<u>Date</u>	<u>Valuation</u>
Carnival	1949	\$175.

Sincerely yours,

RGH/tm

for publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

I must feel out the usual forms.
for insurance purposes and am
at a loss to know what the present
values are, at least approximately.

I hope you are willing to be helpful

The pictures are as follows -

① A charcoal drawing, (the 1st
picture she sold at "291")
1916 $24\frac{3}{4} \times 19\frac{1}{4}$ entitled
"Man in the Desert".

② An oil abstraction 1929
 $21 \times 15\frac{1}{4}$. (an unusual picture)

The Smees is writing a book
about the Exhibition to be published
by Knopf.

I shall be very grateful for
any help you can give me.

Very truly,

Elie W. Dineen

(F)

November 12, 1965

Frederick A. Praeger Inc.
111 Fourth Avenue
New York, New York 10003

Attention: Nancy Reynolds

6 photographs @ \$1.50 \$9.00

Rec'd
12/14/65

CR 100

for to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and publisher involved. If it cannot be
established after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
may be published 60 years after the date of sale.

WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD, CONN. 06103
TELEPHONE 527-2191
Cable address: WADATH

December 6, 1965

Mrs. Edith Gregor Halpert
Downtown Gallery
Park Avenue at 58th St.
New York, New York

Dear Edith:

Much to our sadness, the exhibition of painting and sculpture from Connecticut collections closed on Sunday, and the loans are being returned.

The exhibition has been of tremendous interest here, and the attendance excellent. I do want you to know how much we appreciate your great generosity in lending your paintings. As I have on occasion been a lender myself, I know what it means to part with a favorite work of art. Your generosity in sharing your paintings with us is deeply appreciated.

With all good wishes for the Christmas season.

Very sincerely yours,

Charlie

C. C. Cunningham
Director

CCC:mh

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

RICHARD D. MOORE, M.D.
2860 LILUA STREET
HONOLULU, HAWAII 96817

November 16, 1965

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

Thank you for your letter of November 13.

I would appreciate you sending me the price
list of the available paintings as well as of others
which were not included in the exhibition. — *Starach*

Yours very truly,

Richard D. Moore

Richard D. Moore, M. D.

RDM:kd

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

as possible - also tell me
if you have any prospective
purchasers.

I just may come east
for Thanksgiving. If so will
stop in as I'd like to see
the new gallery.

But please write me
first.

Sincerely

Wright Iodington

November 18, 1965

Parke-Bernet Galleries Inc.
980 Madison Avenue
New York, New York 10021

Gentlemen:

With regard to your notice about tickets to the Main Salesroom for the December 8th and 9th sales of 19th and 20th century paintings, would you be good enough to send two tickets for each evening to Mrs. Halpert at the above address.

Many thanks for your attention.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 26, 1965

Mrs. Max Ratner, Chairman
Park Synagogue Art Festival
3300 Mayfield Road
Cleveland Heights 18, Ohio

Dear Mrs. Ratner:

Many thanks for sending us the check for the Ratner painting. I am very pleased that this very handsome example of the artist's work will remain in Cleveland and also want to add that it has been most pleasant to work with you.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

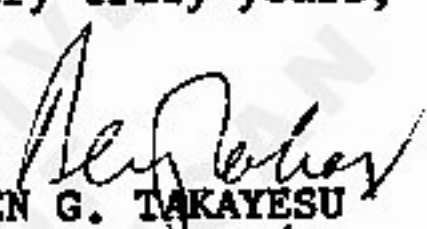
Mrs. Edith Halpert, Director
Page 2

December 1, 1965

I know that you will miss him as much as I will.
My only regret is that he had so much to offer in the
field of fine arts.

In your next visit to Honolulu, I would certainly
like to be a member of your reception committee, so
will you write me if you are contemplating coming this
winter.

Very truly yours,


BEN G. TAKAYESU

BGT:hk

for to publishing information regarding sales transactions,
persons are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
by be published 60 years after the date of sale.

MARSHALL FIELD

ROOM 700

401 NORTH WABASH AVENUE

CHICAGO, ILLINOIS 60611

December 2, 1965

The Downtown Gallery
465 Park Avenue
New York, New York

Gentlemen:

At the request of Mr. Marshall Field I am enclosing
his check in the amount of \$1,000.00 representing
payment on account for the two paintings purchased
from you as itemized on your invoice No. 1304
dated April 22, 1965.

Yours very truly,

Edward J. Burns

EJB:jet
Enc.

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



STATE OF NEW YORK
DEPARTMENT OF LAW
STATE OFFICE BUILDING
80 CENTRE STREET
NEW YORK 13, N. Y.
TELEPHONE: CORTLANDT 7-9500

LOUIS J. LEFKOWITZ
ATTORNEY GENERAL

November 30, 1965

Dear Friend:

I have been in contact with representatives of the art field regarding a conference to discuss ways and means of protecting the public as well as the artists.

You are invited to attend a conference at which art dealers, auctioneers and others will be present to take place at my office at 80 Centre Street, New York City, in Room 637, on Friday, December 10, 1965 at 10:00 A.M.

I would appreciate it if you would advise whether or not you can attend and also any thoughts and suggestions you may have regarding this matter.

Best wishes and thanks for your cooperation.

Cordially,

Louis J. Lefkowitz
LOUIS J. LEFKOWITZ
Attorney General

Nov. 30, 1961

Dear Sir,

I would like to receive your
CATALOG OR BROCHURE OF SIGNED ORIGINAL
GRAPHICS. I would also like to know
if you extend any discounts to the decorator
trade. Thank you.

Yours truly,
Julius Eisenstadt
97 Flower Road
Valley Stream,
New York

The Woodward Foundation
1001 Fifteenth Street, N.W.
Washington, District of Columbia 20005

Executive 3-6300

November 15, 1965

The Downtown Gallery
465 Park Avenue
New York, New York 10022

Gentlemen:

Enclosed is Woodward Foundation check in the amount of \$2,000.00, as payment on account for "Yellow Calla," by Georgia O'Keeffe.

The balance of the amount due will be paid soon after January 1, 1966.

Sincerely yours,

THE WOODWARD FOUNDATION

BY Norman S. Altman
Norman S. Altman
Secretary

NSA/cm
Enclosure

Write him thank

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 3, 1965

Dr. August Freundlich, Director
Joe and Emily Lowe Art Gallery
University of Miami
1301 Miller Drive
Coral Gables 46, Florida

Dear Dr. Freundlich:

Thank you for sending me the fascinating catalog of the Virgil Barker Collection. He was one of my early enthusiasms and I am glad that he is being appropriately honored.

Sincerely yours,

EGH/tm

P.S. Would you be good enough to send a copy of the catalog to Ben Shahn? His address is simply Roosevelt, New Jersey.

for publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
the both artist and purchaser involved. If it cannot be
published after a reasonable search whether an artist or
reducer is living, it can be assumed that the information
y be published 60 years after the date of sale.

C16

{ Dr. Olney Bisgard
+ Mr + Mrs. D. J. Sibbernson Jr.
400 S. Elmwood Rd.
Omaha, Nebraska

maybe Brodersen Stone Image #11-20 1965 Cas & \$1200.
par

Morris Reputation #34 1961 oil \$500.
~~Afternoon Cal 5th 1964 oil \$300.~~

They will be in again in Purchase
next few days.

12/4/65

Mr. and Mrs. Sibbernson are still very much interested in the Brodersen noted above. They own one Brodersen SAGI MUSUME which they bought through Joslyn Art Museum. She was sort of hinting around about trading in the one they have for this one, about which I was very negatively noncommittal. He seemed to think he'd like to buy this one and keep the other as well. They will let us know.

T,

December 4, 1965

Mr. Jacob Schulman
38 North Main Street
Gloversville, New York

Dear Jack:

I was in Washington for the opening of the exhibition entitled ROOTS OF ABSTRACT ART IN AMERICA on the evening of Wednesday, December 1st and stayed over to spend a good part of the morning with the Corcoran Gallery group. We have finally come to a decision regarding my gift to that institution. I am enclosing the final draft prepared by the Corcoran lawyer together with accepted amendments or corrections made by my attorney. All this for your approval.

Since this has been a big year for me personally based on the sale of the 51st Street property, if as I recall the profits were to be distributed over a period, it seems logical that my first installment of the gift should be made during this calendar year. If so, it would be imperative to have someone examine my books immediately so that we may make the deadline. In any event, it might be a good idea to go over my books before the 15th of this month as this is the date set for the final signature on my deed of gift. However, I will leave all this to you and would deeply appreciate a note at your earliest convenience as to what your plans are in regard to this matter.

I still recall with great pleasure the exhibition of your collection at Munson-Williams-Proctor and the delightful evening we spent. It was so good to see you and Mrs. Schulman close to your own locale.

My very best regards.

Sincerely yours,

EOH/tm

P.S. I thought you would be as amused as I was with the enclosed Chamukah ditty.

P.P.S. I forgot to thank you for the photograph of your Zorach SEATED FIGURE. Many thanks.

November 22, 1965

Mr. Elmer Halseth
506 Second Street
Rock Springs, Wyoming

Dear Mr. Halseth:

Thank you for your letter.

I too am disappointed that you could not see the Stasack exhibition, but since there were a number we did not include in the show because we needed them for future group shows, I am sure you will have an opportunity to see some of the best examples he had produced when you come to New York.

The reason I did not send you photographs earlier was that most of the O'Keeffe paintings were out - some in London, others elsewhere. We now have several very interesting examples, photographs of which I am enclosing for your consideration. You will note the names of the artists on our roster, which appear below in print and will fit in with your fascinating collection.

For your information, the Gallery is closed during the months of July and August and I hope that you will be here either before or after. I look forward to the pleasure of seeing you.

Sincerely yours,

BGH/tm

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

How can you break through that net of attitudes that lie behind our policy? A policy statement by one of the government representatives reveals its abstraction--its elusiveness, its emphasis on national interest narrowly defined--when set against scenes of the sort of destruction necessitated by this kind of war, and its effect on the U.S. soldiers obliged to fight it. The claim of a struggle to defend Democracy is defined more accurately by scenes of the moderate Buddhists demonstrating for the most elementary of liberties. Perhaps another way of beginning to challenge fixed attitudes is by indicating parallels with events that are closer to us, that cannot be written off so easily. The Buddhist film has extensive footage of non-violent demonstrations, which have natural emotional connection with the civil rights demonstrations in the south. The intervention in the Dominican Republic mirrors that in Vietnam: the example amplifies what role the U.S. has begun to play consistently in world affairs. In the Korean occupation zone there are bleak, terrifying scenes of what 'occupation' means, both to the people of the country and to the occupying army: a definition that becomes increasingly relevant as the possibility of a long-term 'pacification' of Vietnam becomes more likely.

The precise shape of the film we propose is not wholly clear yet. It won't be until we have gathered much more of the available footage, and find exactly what our material will permit. It is a difficult film precisely because the material has become so highly colored. It is the job of the film to find ways to reestablish perspective.

We favor a minimum of narration--the extensive use of quotation and recorded statement. We want to go deeply into the contradictions and paradoxes, for only that way can we give the film the kind of life it has to have to reach the people who do not agree with us. We want above all else to create an event that will push people to face the questions.

SUPPORT AND CIRCULATION, SO FAR:

This film will be an independent production, one of the projects of a film cooperative that is just being formed. Members of this group have made other films--on the first Poor People's Conference, on the Newark ghettos, on Venezuela, and at present one is being completed on the Newark Community Union Project. Substantial support--in the form of material, equipment and time--has already been offered by members of the film industry.

The Vietnam film was requested by Students for a Democratic Society, and the Inter-University Committee for Public Debate on Foreign Policy, although neither, it now seems, will be able to offer substantial financial backing, and neither will dictate the shape or content of the film.

Both SDS and the Teach-in Committee will circulate the film. Roughly, through SDS, the film will be shown on 90 campuses and in 12 community unions. The Teach-in Committee is connected with another 100 campuses. The National Coordinating Committee has been anxious for such a film--all these groups have had discouraging experience with one-sided films--and will offer its support; through the Committee the film will go to all the local Ad Hoc Committees to End the War in Vietnam. The Artists and Writers Committee to End the War has given its support to the project.

The above commitments assure a basic circulation. There is every reason to believe that many other groups will want to use the film--the Woman's Strike for Peace, SNCC, PAX, the Committee of the Professions, and others. Obviously, it would be available to anyone.

Because we are directing ourselves primarily at those who have remained indifferent or who actively support government policy, we are anxious that the film have a circulation beyond the peace groups and political circles. In effect this means theatrical distribution and the possibility of television, both commercial and educational. What are the possibilities for this? The film we are trying to make will be of a type that could have extensive circulation. Whether it will or not depends on a number of factors, not the most minor of which is the state of the reaction against the movement to end the war. The question of wide distribution is one we will have to face as we go along; it is one in which all interested people, especially in the film industry and television, could be most valuable.

November 11, 1965

Mr. Daniel Jacobs
Orr's Gallery
2200 Fourth Avenue
San Diego, California 92101

Dear Mr. Jacobs:

I hope you will forgive me for the delay in answering your letter. Getting our current exhibition together with a staff shortage presented many problems which I am sure you can well understand.

There are three Ben Shahn silkscreens which may be of interest to your client. **PLEIADS** is a color serigraph with molecular design and Hebrew lettering below. The **DECALOGUE** represents the two tablets with Hebrew letters in gold; and **SONG OF DEGREES** is Hebrew in content although the lettering is in English. I regret that I do not have photographs as an attempt such as this at description is totally inadequate. Perhaps either you or your client have plans to be in New York in the near future. If so, of course we would be delighted to show these prints to you.

Sincerely yours,

Tracy Miller

MAX W. SULLIVAN
EVERSON MUSEUM OF ART
SYRACUSE, NEW YORK 13203

Dr. Max W. Sullivan
regrets that he is unable to accept
the kind invitation to attend a
Preview Reception at
The Downtown Gallery
Monday, the 29th of November
from 5 - 7 p.m.

or to publishing information regarding sales transactions,
eachers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
y be published 60 years after the date of sale.

November 13, 1965

Mr. Hayward Cutting
Geometries Inc.
23 Arrow Street
Cambridge, Mass. 02133

Dear Hayward:

Please forgive me for the long delay in answering your letter. My dictation folder has piled up so that I was almost obliged to move into my dressing room. Aside from all the agonies of moving and reconstruction, I suffered a bad concussion and have not been functioning normally since.

I am glad you understand how awkward it is for us to take back a consigned painting, particularly when the estate still has some examples of the same period available. I think your idea of presenting it to a museum is excellent. Certainly Boston can use more American Art in its institutions and particularly of such high quality as ENTERTAINMENT by Weber.

The routine, according to the current law, is to write to the Art Dealers Association at 575 Madison Avenue, New York and request the necessary forms for filling in the specific data for appraisal. This law requires three separate appraisals, but I can tell you what figure I would set on the picture for the Internal Revenue's consideration. The present value is in the neighborhood of \$4500.

You have a choice of the Boston Museum, M.I.T., B.U., and Brandeis University. A one-man show of Weber's work was held at B.U. and I know they would be delighted as would any of the other institutions mentioned.

Insofar as the Sheeler is concerned I will let you know the moment I get the green light from the estate lawyer. Meanwhile, my best to you and yours.

Sincerely yours,

EGH/tm

Not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Paul K. Watabe
#9 DOGEN-CHO NAKANO-KU
TOKYO

Nov. 28 1965

Dear Miss Halpert

Thank you so much for your kind letter of Nov. 22nd. I am very much grateful that you sent such a big Kuniyoshi Exhibition to Nihonbashi Gallery only because of my association with you. That is why I feel much responsible with regard to the remittance problem. And the same time I have to confess that Kojima asked me for resigning from that organization because of the curtailment of their budget.

I will of course do my best in order that Kojima makes the prompt remittance to you as quick as possible.

I talked to Kojima yesterday morning at the Nihonbashi Gallery to take his action on this very important problem.

In the beginning, I repeated emphasizing the same thing-----the payment must have been made before Sept. 3rd 1965 according to the contract between you and Kojima and also to the import regulation of Japanese Government. His postponing remittance to the Downtown Gallery is very much one-sided action without even any consent of Miss Halpert.-----Of course I told him much more things to urge him to make more great effort on this remittance problem for not only to the Nihonbashi Gallery but to all the other galleries in Tokyo.

I also added to Kojima that Mr. Lieberman from the Museum of Modern Art, New York, now staying in Tokyo for a short visit was mentioning me a couple of days ago Mrs. Kuniyoshi with the same museum had been very embarrassed at Kojima's attitude.

Now that he tells me he will make remittance within this year to you, I sincerely hope that he will keep his words without fail.

Of course I will keep in touch with him to urge him to do so. It's entirely depends on Kojima's sincerity.

It was to my surprise to hear that "Study for 'Before the Act'" for \$1,000 was missing in spite of the fact shown on the attached "TELEX" copy of Nippon Express Co. dated November 2nd.

for publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
with both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Paul K. Watabe
#9 DOGEN-CHO NAKANO-KU
TOKYO

Miss Edith Gregor Malpert
The Downtown Gallery
465 Park Avenue New York
N.Y. 10022

SALES REPORT

Investigated by
Paul K. Watabe
on November 27th 1965

This sales report replaces the same, dated August 12, 1965
from Nihonbashi Gallery to the Downtown Gallery.

Stock No.	Med.	Title	Price
8	Oil	Autumn Twilight	\$8,500
288	Pencil	Meditation	350
298	"	Four Heads	500
3	Litho	Pears & Grapes	135
7	"	Check Cloth (Fruit in Basket)	135+
12	"	Fruit in white bowl	135+
17	"	Girl in wicker chair	140
34	"	At the Cafe	150
37	"	Nude at Door	135
37	"	Nude at Door	160
40	"	Wire walker No. 1	175
43A	"	Girl putting on chemise	145
43A	"	Girl putting on chemise	145
50	"	Grapes, Pears & Cigars	135+
68	"	New England Landscape	150
5	"	Carnations	135+

Figure in mask 60001,235

Total 16 pieces

Figure in mask 600

\$111,225

11, 875

Paul K. Watabe

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY

EDITH ORIGOR HALPERT, Director
By appointment only

465 PARK AVENUE
NEW YORK, N. Y. 10022
Telephone: Plaza 3-3707

December 11, 1965

Mr. Alvin H. Baum
135 South LaSalle Street
Chicago, Illinois 60603

Dear Mr. Baum:


I am so sorry that the reply to your letter has been delayed. Isami Doi had written that a group of his recent paintings was en route and of course we wanted to wait until they arrived before writing to you.

These are here at present and I will send you several photographs of his recent work, all of which are fused with his special subtlety and are in the cool colors with the exception of one which I am marking accordingly, combining a rich blue with a brilliant red. These notes will appear on the reverse side of the photographs. The pertinent data is included and I will note the prices.

I will appreciate the return of any photographs which do not coincide with the concept you have in mind. Of course we will very gladly send you one or two paintings for consideration, with no obligation on your part other than the expenses involved in packing, shipping and insurance.

We shall be glad to follow your wishes in the matter, if you will advise us accordingly.

Sincerely yours,



EOH/tm

P.S. I am sorry for the delay, but we received the sad news that Doi died just as we were preparing to send the photos. We now will have to await word from his attorney, but will keep you informed.

So? What happened?
I am going to be in Hawaii in January -
see his family back there? Who
should I see there, if anyone - *Art Baum*

DAYIS • DOVE • KUNIYOSHI • MORRIS • OSBORN • RATTNER • SHAHN • SHEELER • SPENCER • STORRS • WEBER • ZORACH • HARNETT
BRODERSON • DEMUTH • DOI • DOLE • HARTLEY • MARIN • O'KEEFE • OTTESEN • PRICE • STASACK • STELLA • YSENG YU-HO

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the publisher 60 years after the date of sale.

November 27, 1965

Dr. Richard D. Moore
2260 Liliha Street
Honolulu, Hawaii 96817

Dear Dr. Moore:

The Stasack exhibition closes today, a week later than originally planned.

So that you may have specific reference to the paintings I am enclosing several photographs including two which were on exhibit and others which we withheld for future exhibitions. The pertinent data is noted on the reverse side of each print and the prices are listed below.

TWO WOMEN \$1250.
ANGEL 1100.
RED SKY 750.

REY \$900.
FLAG 475.

Unfortunately, the photographs were not very successful and I am therefore making some color notes on the back of the prints. Would you be good enough to return these to us after you have had an opportunity to consider the group. In the event that you would like to have one sent to you on approval we will be glad to do so with no obligation on your part other than the expenses involved in packing, transportation and insurance. May I hear from you?

Sincerely yours,

ROH/tm

November 30, 1965

Mr. Charles Sessler
1308 Walnut Street
Philadelphia, Penna. 19107

Dear Mr. Sessler:

With regard to your request for an etching by
Miro, please note that The Downtown Gallery
deals exclusively in American Art.

I am sorry not to be able to help you.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

not to publishing information regarding sales transactions,
architects are responsible for obtaining written permission
and both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
architect is living, it can be assumed that the information
by the published 60 years after the date of sale.



CHARLES SESSLER
INC.
BOOKSELLER AND PRINTSELLER
1306 WALNUT STREET
PHILADELPHIA, PA. 19107

November 23, 1965.

Down Town Gallery,
465 Park Avenue,
New York, N. Y.

Gentlemen:

Can you offer an etching by Miro, done in 1953,
entitled LE MAIN?

*Al write
we have only American art*

Yours sincerely,

Charles Sessler
ET

Z.T

rise to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

Mrs. Edith G. Halpert

November 30, 1965

transfer all the items which it is giving; only you were staggering your gifts over the years. If this is still the intention, then only you should be referred to as pledging to make gifts of the items in Schedule B. This is important for tax reasons because we do not want any tax agent to be confused into thinking that DGI owned any of the items which in fact you own and are giving. For the same reason, there should only be a reference to you and not DGI in the last sentence of paragraph 2 and in paragraph 3.

3. I want it to be clear that your obligation to make transfers in the future ceases as to any item that may be lost, stolen or destroyed. Hence, I would add at the end of the first sentence of paragraph 2 the following:

"except such items as may be lost, stolen or destroyed."

4. The provisions of paragraph 6 create a tax danger. The law now is that there is no charitable deduction where a gift is made of a future interest, i.e., where the donee retains a right to possession of the property. The proposed Regulations state that this included situations "in which a donor purports to give tangible personal property to a charitable organization, but has an understanding, arrangement, agreement, etc. (whether written or oral) with the charitable organization which has the effect of reserving to, or retaining in, such donor a right to the use, possession, or enjoyment of the property."

Paragraph 6 provides that until the CGA galleries are refurbished and ready, you have custody of the Collection, which may be loaned by you in your discretion. This is alright as to items not previously given to CGA. But as to items given to CGA, the result could be that you and DGI may not be entitled to any charitable deductions until the CGA galleries are ready for the Collection, since the tax agent could contend that until that time you had an agreement which "has the effect of reserving to, or retaining in, such donor a right to the use, possession, or enjoyment of the property."

To avoid this danger, paragraph 6 should provide that CGA has the sole right of possession of items which have been transferred by you or DGI, but may lend the same to you or DGI in its sole discretion. Hence, I would reword the first three sentences

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

art institute  *men's club of*
Temple Israel, St. Louis

December 2, 1965

Miss Edity Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Miss Halpert:

This is to advise you that our check has gone forward to W. S. Budworth & Sons, Inc. in payment for packing the art works which you submitted to our Art Exhibit last spring.

Trusting the above information will be satisfactory with you, I am,

Very truly yours,

ART INSTITUTE * MEN'S CLUB TEMPLE ISRAEL


Sharon Ann Sander
Secretary

/ss

GENERAL CHAIRMAN: C.M. HARWOOD, SR. ● ADDRESS CORRESPONDENCE TO 8227 MARYLAND AVENUE, SAINT LOUIS, MISSOURI 63105

**ADVISORY
BOARD:**

SAMUEL M. ADLER
Artist, New York, N. Y.

ALFRED V. FRANKENSTEIN
Critic, Writer, San Francisco Chronicle
San Francisco, California

WILBUR D. PEAT
Artist, Director, Museum of
The John Herron Art Institute
Indianapolis, Indiana

LAWRENCE SICKMAN
Director, Nelson-Atkins Galleries
Kansas City, Mo.

AARON BOHRD
Artist in Residence, U. of Wisconsin
Madison, Wisconsin

KENNETH HUNSON
Artist, Dean, School of Fine Arts
Washington U., St. Louis

BURNETT H. SHRYVER
Artist, Dean, School of Fine Arts
Southern Illinois U., Carbondale, Ill.

RODOLPH HORWITZ
Public Relations Counsel

WARREN BLANDY
Artist, Southern Illinois U.
Carbondale, Illinois

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

GALLERY ITOH

NIKKEI BUILDING 2-7CHOME
GINZA NISHI CHUO-KU TOKYO
ADR. TEL. GALLERIT - TOKYO
TEL. (571) 6 6 6 3 · 6 6 4 1

Tokyo, November 16, 1965

HI/ys

Messrs. Downtown Gallery

By our letter dated October 16, 1965, a copy of which is attached hereto, we inquired you on the possibility of holding Mr. Ben Shahn's exhibition here in Tokyo.

Unfortunately, as of today we have not yet been favoured with your reply. In this connection may we stress on the fact that we are still very much interested in having Mr. Ben Shahn's a grant success is inevitable on occasion of holding an exhibition in my gallery.

Looking forward to receiving your reply at an early date, we are,

Yours very truly,



H. Itoh
Director

for publishing information regarding sales transactions, searches are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

margit winter chanin 241 central park west tr. 3-0339

modern art

Nov. 24th, 1965

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York City, N.Y.

Dear Edith;

Thank you for your letter regarding the Kolbe sculpture.
Payment after the 1st of January is satisfactory.

As to the certificate by Margaret Schwarzkopf, of Berlin,
I meant the statement on the reverse of the photograph. There was
no separate document.

I have just acquired a fine Barlach drawing; if and when
your client is interested, please let me know. And if "German" art
is one of her enthusiasms, I have a superb Feininger 1922 watercolor,
some exceptional Kandinsky oils and watercolors; and some important
George Grosz drawings, watercolors, and a rare 1915 oil.

I have never dealt with Mr. Baker -- of whose reputation I
have heard -- and the Stuart Davis was offered to him for me by
someone else; in fact, until recently, I did not even know to whom it
was offered. I shall be glad to have Roselle see the little oil;
incidentally, if you would like to place my other Davis - now in the
exhibition - I should be glad to bring it over when it finally returns.

Cordially,

Margit
Margit

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

note will send photos
after holidays - when
photographer will
have time

December 1, 1965

EGH -

Please write to Eugene Smith
Roswell Museum
Roswell, New Mexico

re what is available by Kuniyoshi in any medium so long as
it was produced in New Mexico. Also any of our other artists
who produced work there

T.

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 18, 1965

Mrs. Richard Landy
128 Chestnut Street
Boston, Massachusetts

Dear Mrs. Landy:

Thank you for your letter.

Indeed, our 40th (!) Annual Christmas Exhibition opens on November 30th and will be in full swing on the 4th of December. Our announcement should follow in a few days.

I gather that you will be in New York on the 4th and will look forward to seeing you again at that time.

Sincerely yours,

Tracy Miller

REALITES

301 Madison Avenue - New York 10017 N.Y. Yukon 6-5181

195 Sloane Street London, S.W.1. Belgravia 2351

13, RUE SAINT-GEORGES
PARIS 9^e, LAM. 526-85 39

1st December, 1965

Miss Edith Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22, N.Y.
Etats Unis.

Dear Miss Halpert,

I am afraid we don't know each other, but if you remember Realites did an article on Abe Rattner, in which your gallery was mentioned. This letter is to ask you if you liked the article - and also to ask you at the same time if you would do me a favour.

A very dear friend of mine, of many years standing, Sybil Chalon, is coming to New York, representing three painters, Segovia, Mathelen, and Schauer. She wants to organize exhibitions for the three of them. Would you be as kind as to see her and the paintings, and if they don't interest your gallery, perhaps you would be kind enough to advise her where to go.

Yours sincerely,



Garith Windsor
Executive Editor

For to publishing information regarding sales transactions, subscribers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 60 years after the date of sale.

[postmarked 11-29-65]

Mrs. Herbert C. Lebovitz, 427 North 29th Street, Allentown, Pennsylvania

Dear Mr. Miller -

Thank you for your attention to the
Weber Lithograph Egyptian Bowl and Fruit.
Please do not hold it for me as I
do not know when my sister and I
can be in New York together to come
and see it.

Be assured we will be in to see
you at our first chance. Sincerely, Sue Lebovitz

November 26, 1965

Mr. Frederick Baum
Rubin, Baum and Levin
598 Madison Avenue
New York, New York 10022

Dear Fred:

I have finally decided to make the gift to the Corcoran Gallery now that they have assigned an ideal space in the museum. I also asked their attorney, who visited me together with the architect, and of course Bill Williams, to reduce the contract to three pages so that I may understand it thoroughly. This is now enclosed and I hope that it will meet with your approval, perhaps with a few slight revisions. I also promised that this would be completed by the end of November, but have been unable to apply myself to the matter for a specific reason - I just don't seem to function anymore. However, it is imperative that the deal be closed by the 15th of December as I am making arrangements to go to the hospital at about that time and will be out of the running for quite a period.

Won't you please call me on the receipt of this letter - or after you have had an opportunity to study the papers and let me know whether we can get the material to them very shortly so that the signatures can be taken care of by the 15th.

I know this is an imposition, but please bear with me. Best regards,

Sincerely yours,

EGH/tm

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*P. G. /
to file*

November 19, 1965

Mr. Ivars Gutmanis
1 Washington Circle N.W.
Washington, D. C.

Dear Mr. Gutmanis:

I am so sorry that your letter was inadvertently mislaid by a temporary secretary.

The catalog you requested is now enclosed. Because the exhibition has been so successful we decided to extend it for an additional week ending on November 27th.

I hope that you plan to be in New York during this period to see this exciting exhibition, which is devoted largely to the work produced during his stay in Mexico, where he spent his sabbatical leave from the University of Hawaii where he is Assistant Professor of Art. You will note also - if you are familiar with his previous work - how sensitive he was to his new environment, with the change of tempo, the character of the landscape and the people.

Sincerely yours,

EOH/tm

RICHARD TITELMAN

3507 BAKER BLVD.
ALTOONA, PA. 16803

November 26, 1965

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st Street
New York 22, New York

Dear Mrs. Halpert:

Unfortunately, neither my wife nor myself will be able to attend the opening of the exhibition of the Warner Brothers Mural.

It is regrettable that my work schedule ties me up to the extent that I couldn't possibly make it at that time. However, I will be down there sometime before the end of the showing.

I'm also attaching the picture of the Walt Kuhn, for which I thank you. I went to see it at the museum.

Cordially yours,



Richard Titelman

en

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

LAW OFFICES OF
RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM
ABRAHAM G. LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
JOSEPH TAUBMAN
RONALD GREENBERG
FREDRIC M. SANDERS

598 MADISON AVENUE
NEW YORK, N.Y. 10022
PLAZA B-2700

December 3, 1965

Mrs. Edith G. Halpert
Downtown Gallery, Inc.,
32 East 51st Street
New York, N. Y.

Dear Edith:

Dr. Williams of CGA phoned me. He said that he was agreeable to have Mr. Hamilton incorporate the changes in the new agreement which were suggested in my letter to you of November 30, 1965, except as to the matters dealt with in paragraph 12 of my letter. With respect to that, he suggested the following be inserted at the end of paragraph 9 (c) of the new agreement:

"CGA agrees that within four (4) months from the date of this agreement it will submit to EGH for her approval the plans and specifications as to the redesigning, refurbishing, lighting and air-conditioning said dedicated area. CGA further agrees that it will complete the said improvements in accordance with the approved plans and specifications no later than (i) two (2) years from the date the plans and specifications are approved by EGH or (ii) three (3) years from the date of this agreement, whichever of (i) or (ii) is the earlier."

Dr. Williams stated that you were agreeable to omitting any requirement for CGA to provide an independent entrance on "E" Street; and you were willing to leave it up to CGA to provide whatever insurance it deemed advisable as to items transferred or to be transferred, as explained in paragraph 7 of my letter to you of November 30, 1965.

If you will advise whether the foregoing is satisfactory, I am to notify Dr. Williams and Mr. Hamilton to retype the agreement accordingly.

With best regards.

Sincerely

Fred
Frederick Baum

FB:mp

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 26, 1965

Mr. Richard Ettlinger
125 Maple Avenue
Highland Park, Illinois

Dear Mr. Ettlinger:

I am so sorry that there was a delay in the shipment of the Osborn painting BICYCLE RIDER. If by any chance it has not reached you as yet, would you please send us a wire so that we can put through a tracer. In the first place the shipment was held up because our framer was so overwhelmed with work for the many Christmas exhibitions held at this time of the year that the mat was not ready until a couple of weeks ago but the shipment has been made and we have a receipt from R.E.A. Unless I hear from you to the contrary I will assume that the Osborn has reached you.

I hope that I will have the pleasure of seeing you and Mrs. Ettlinger on your next trip to New York.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, we must be responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 4, 1965

Mr. Tracy Atkinson, Director
Milwaukee Art Center
750 North Lincoln Memorial Drive
Milwaukee 2, Wisconsin

Dear Tracy:

I owe you an apology for not writing sooner, but the 1966 date reduces the crime.

Indeed, we will be very glad to have the Zorach painting included in your exhibition. Incidentally, we have several other portraits which might fit in with your plan. These are listed below.

Stuart Davis
Arthur G. Dove

Yasuo Kuniyoshi
Abraham Rattner
Ben Shahn
Charles Sheeler

JAMES JOYCE
THE CRITIC (Royal Cortissoz)
ALFRED STIEGLITZ (Owned by MOMA)
PORTRAIT OF WILLIAM GROPPER
HAPPY BIRTHDAY DEAR ESTHER (His Wife)
WILLIAM CARLOS WILLIAMS
KATHARINE (His First Wife)

There are many other portraits by William Zorach, including that of Max Weber, his wife, his children, etc. (sculpture) and symbolic portraits of the late President Kennedy by Robert Osborn, who also painted portraits of Thurber and many personalities in the theatre.

No doubt you will be in New York long before September 15, 1966 and will pay us a visit. I can then show you photographs of the above together with others that we have sold during the years. It just occurred to me that the series of portraits Charles Demuth painted in purely symbolic form, like the FIGURE 5 IN GOLD (William Carlos Williams) and quite a few others of which we also have photographs. In any event, you may be assured of the one you have already selected. Incidentally, the Ornstein portrait is now on exhibition at the Smithsonian Institution in the current exhibition entitled ROOTS OF ABSTRACT ART IN AMERICA.

My best regards.

Sincerely yours,

BOH/tn

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

2

JACOB SCHULMAN
29 EAST BOULEVARD
GLOVERSVILLE, NEW YORK

November 24, 1965

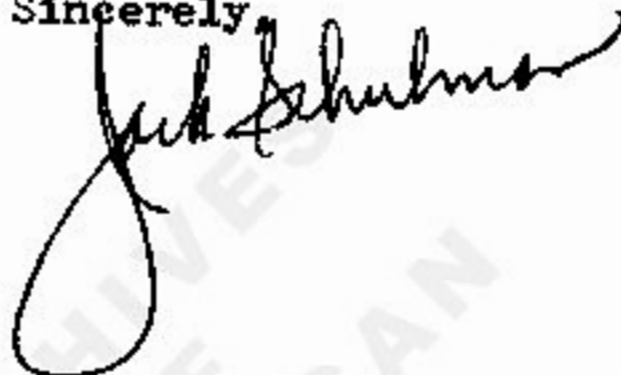
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Gentlemen:

Enclosed please find check for
\$2,000.00, to be credited to my account.

Thank you for your attention.
Kindest regards.

Sincerely,



JS:LMD
Enc.

Due to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

KRAUSHAAR GALLERIES

1055 MADISON AVENUE • NEW YORK, N.Y. • 10028 • LEHIGH 5-9888

ANTOINETTE M. KRAUSHAAR

or to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

November 21st

Dear Edith -

Thank you so much
for your trouble.

Best regards -

Sincerely

Antoinette

To

Edith Gregor Halpert
32 East 51st Street
New York 22 New York

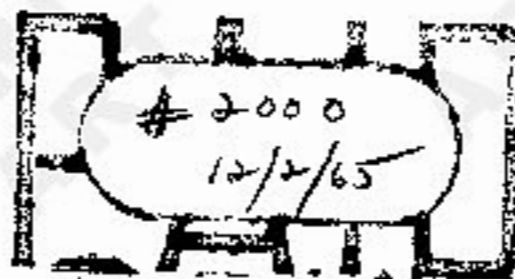
11-24-65

Dear Miss Halpert: This is the ^{fifth} ~~fourth~~ letter I
am sending you - will you please refer
to my previous letters and arrange for
the refund accordingly. The credit
amounts to \$180.00. I thank you -

Letters written 10-17-64
1-8-65
7-8-65
10-29-65

a. s. Farlow

Return
stamped
envelope
for your
convenience



THIS COPY FOR PERSON ADDRESSED

FROM

or to publishing information regarding sales transactions,
archivists are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Sent for check

November 22, 1965

Mrs. Daniel Hartfield Jr.
530 East 72nd Street
New York, New York 10021

Dear Mrs. Hartfield:

Now that we are firmly ensconced in our new quarters and have completed our stock records, I thought it might be advisable to send you a check for the Lawrence painting, which I plan to put in our forthcoming Christmas exhibition, which is aimed at the young generation and others in lower financial brackets. This will be our 40th Annual Christmas Exhibition and will follow our original policy. The check is now enclosed.

Sincerely yours,

EGH/tm

or to publishing information regarding sales transactions, members are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

OAKLAND UNIVERSITY

Affiliated with Michigan State University

Rochester, Michigan 48063

Dec 6, 1965

Dear Miss Helpert,

Mr. Willis Woods of the Detroit

Art Institute suggested you might
be able to help me on an article I am

Trying to work up on Demuth's poster

Portraits. He also said you had 2

pgs. by Demuth related to them.

Do you know anything of the posters, what
they might mean, who might know more,
etc.

Sincerely, Abraham D. Davidson

PO 4
N. H. H.
November 13, 1965

Dr. Richard D. Moore
2260 Liliha Street
Honolulu, Hawaii 96817

Dear Dr. Moore:

I am sorry to be so late in answering your letter, but it was merely addressed to The Downtown Gallery, New York and the Post Office delivered it to our previous address, from which we moved last April.

However, I am now sending you the Stasack catalog. The show has been a great success and we decided to extend it for an additional week. If by any chance you plan to be in New York, I hope that you will pay us a visit. Meanwhile, if you so desire we will be glad to send you several photographs together with a price list of the paintings still available and others which were not included in the exhibition. Please note our new address above.

Sincerely yours,

EOH/ta

Frank E. Hurd & Associates

INVESTMENTS
9640 SANTA MONICA BOULEVARD
BEVERLY HILLS, CALIFORNIA
CRESTVIEW 4-9165 • BRADSHAW 2-3120

NEW ADDRESS
Wilshire Triangle Center
9777 Wilshire Blvd., Suite 515
Beverly Hills, California 90212

NEW YORK
39 BROADWAY
NEW YORK 6, NEW YORK

December 6, 1965

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

This is to acknowledge receipt of your invoice No. 10692 for the oil "Goldilock Goodbye" by Edward Stasack. We have also received a notice that a shipment was made on December 1st by W. S. Budworth & Son.

As Mr. Hurd is still in the hospital the bill will be taken care of as soon as possible.

Yours very truly,

Rosemary Trites

Sec'y to Mr. Frank E. Hurd

rt

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



HIRSCHL & ADLER
Galleries inc.

21 East 67th Street, New York 21, N.Y., Cable Address "HIRAMART" • Telephone: LEhigh 5-8810

A. M. ADLER
NORMAN HIRSCHL

FINE PAINTINGS
APPRAISALS
RESTORATION

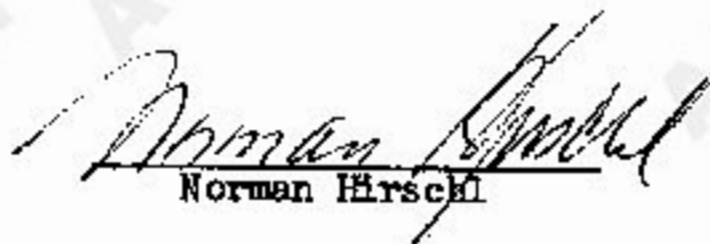
November 18, 1965

To Whom it May Concern:

We have carefully examined the still life attributed to J. F. Francis entitled "Ice Tea", 12 by 12 $\frac{1}{2}$ inches in size, and in our opinion its value in the current market is \$50.

Very truly yours,

HIRSCHL & ADLER GALLERIES, INC.


Norman Hirschl

NH:pbm

or to publishing information regarding sales transactions, students are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or publisher is living, it can be assumed that the information is to be published 60 years after the date of sale.



SCRIPPS COLLEGE
CLAREMONT, CALIFORNIA

November 16, 1965

The Downtown Gallery
465 Park Avenue (Ritz Concourse)
New York, New York

To whom it may concern:

As a senior student at Scripps College,
I am writing a thesis based on the
work of Stuart Davis. Do you have
material available on Davis that I
might buy? Prints are very important
as well as any written matter.

Your kind and immediate attention
to this letter would be greatly ap-
preciated.

Sincerely yours,

Ingrid Gustafson
Browning Hall, Scripps
College
Claremont, California
91714

November 13, 1963

Mr. Raymond T. Entenmann, Director
Fort Worth Art Center
1309 Montgomery
Fort Worth, Texas

Dear Raymond:

Thank you for your letter.

I intended to write you earlier in the hope that I would have an added group of Ottesen's work shipped from Paris, where he resides and works. On the other hand, if you are prepared to have this exhibition shortly we could arrange to borrow a number of the paintings which had been sold and would be available from the owners. If you can wait until January, we will have a much larger selection available so that 20 outstanding items can be chosen for the occasion without involving loans which have to be packed and shipped separately from various parts of the country. Won't you please let me know your wishes in the matter, as we would be very happy to have his work seen in the Fort Worth Art Center. Meanwhile, I am sending you biographical notes and several photographs we have in our files.

I hope that you will have occasion to be in New York in the near future. I look forward to your visit as well as to your reply.

Sincerely yours,

EOH/tm

Send
PHOTOS

THE SOLOMON R. GUGGENHEIM MUSEUM
1071 FIFTH AVENUE NEW YORK 28, N. Y.
ENRIGHT P-5110

December 7, 1965

Miss Edith Halpert
Downtown Gallery
465 Park Avenue

Dear Miss Halpert:

Would you be so kind as to give me an
insurance value for a Stuart Davis:
LANDSCAPE. 1917. Watercolor, 11 5/8 x 9 1/4.
Thank you so much for your help.

Sincerely yours,

Susan P. Bissell
Susan P. Bissell
Assistant Registrar

for to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

December 7, 1965

Dr. and Mrs. Harry Bakwin
132 East 71st Street
New York, New York 10021

Dear Dr. and Mrs. Bakwin:

Mrs. Halpert has asked me to thank you for your invitation for cocktails on December 20th.

She is hoping to get away for a winter vacation at about that time, but if she is in town on that date she will be happy to attend.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 22, 1965

Mrs. Margit Winter Chanin
261 Central Park West
New York, New York

Dear Margit:

As you requested I am returning the Barlach photograph and the pamphlet. My client stated that she is not prepared to make any additional purchases at the present time, but perhaps after the first of the year she may reconsider. However, she has made a final decision regarding the Kolbe. I found your original letter dated October 21st together with the photograph with all the information contained in the letter, which incidentally refers to a certificate by Margaret Schwarzkopf of Berlin. Are you referring to her signature on the photograph or was there a separate document which you did not include?

She promised to make payment directly after the 1st of January and I will send you the remittance immediately thereafter - for \$6000. net as indicated in the letter referred to.

I expect to see Roselle Davis within the next few days when I will take up the matter of the Stuart Davis painting. Incidentally, I did not say anything to Mr. Baker about doubting the authenticity of the painting. All I stated was that I could give no valuation on a picture without seeing it or a photograph. Also I can tell you that he is one of the most difficult buyers in America and thinks anything over \$500. is absolutely outrageous. I would suggest that you spend very little time with him under the circumstances.

Best regards,

Sincerely yours,

EGH/tm

for publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

December 7, 1965

Mr. B. Harris
American Bureau of Collections
1 East 42nd Street
New York, New York 10017

Dear Mr. Harris:

As I promised during our telephone conversation, I am listing below the series of letters which were sent to the Luce-Romeike Company following a number of telephone calls requesting that the Gallery be removed from the list of subscribers.

I am enclosing state of the three last letters. The previous correspondence was packed in cartons when we moved from 51st Street to the current address. Incidentally, I might call your attention to the fact that your communication was also addressed to 51st Street, indicating that the Luce Press Service is not very alert since our advertisements and announcements all carried the 465 Park Avenue address since April. I trust this will straighten out the matter. Thank you for your courtesy.

Sincerely yours,

BOH/tm

ms 9 652

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 11, 1965

Mrs. Marion O. Sandler
Senior Vice President
Golden West Savings and Loan Association
1632 Franklin Street
Oakland, California 94612

Dear Mrs. Sandler:

I believe the invoices I sent the other day have all the billings correctly. Mr. Sandler did tell us originally to bill and ship everything to your home, or at least Mrs. Halpert and I both understood him that way. Hence, GETTING CLOSER was shipped there before your letter of instruction arrived. I am sorry about the mix-up, but trust all is clear now.

NIGHT CITY is 48" wide and 36" high and will not be shipped until we receive your instructions.

Sincerely yours,

Tracy Miller

P.S. Incidentally, my father, who is President of the First Machinists National Bank in Massachusetts, will be in your area just before Thanksgiving and sometimes smooches banks while he's vacationing. If I talk with him from there, may I tell him to smooch yours?

T.

or to publishing information regarding sales transactions, neither are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



MUSEUM OF EARLY AMERICAN FOLK ARTS

49 WEST 53RD STREET, NEW YORK, NEW YORK 10019 - LT 1-2474

December 6, 1965

AFA

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Mrs. Halpert:

Edith

This is a letter to formally thank you for your contribution in making our Shaker show the success it was. In spite of the newspaper strike that seriously cut down on our opening publicity, we have never had better attendance, not even during our opening months in 1962.

I am sure that it is public interest in a little known aspect of American culture that brought new visitors to the museum; most important, the beauty and integrity of the Shaker materials enchanted the public and kept them there once they came. For me, it was the most satisfying show that I've ever done; to Jean Lipman, editor of Art in America, it was the most beautiful, and one she thought every school child should see.

Only rarely have I been fortunate enough to find so many collectors and experts to help in so many ways. I am grateful, indeed, not only for your loans, but for the privilege of presenting the first Shaker exhibition in New York for many years.

Thank you again for your generous cooperation.

Sincerely,

Mary Black

Mary C. Black
Director

MCB:mb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 16, 1965

Mrs. Carlton H. Burdick
Conifer Acres, Box 67
Lugoff, South Carolina 29078

Dear Mrs. Burdick:

Thank you for your letter.

I regret that no catalog was published of our recent exhibition, A GALLERY SURVEY OF AMERICAN ART. However, the names of the artists of our roster who were represented appear at the foot of this letterhead.

I will be happy to add your name to our mailing list for future announcements and am returning herewith the dollar you enclosed.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by the published 60 years after the date of sale.

November 18, 1965

Mr. Donald McGlelland
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Dear Don:

Mrs. Halpert has asked me to drop you this note to ask if you would be good enough to send an invitation to the ROOTS opening to Mr. and Mrs. Barry Peril, 916 Washington Lane, Rydal, Pennsylvania.

Many thanks.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 7, 1965

Mr. Frank Gottlein
2007 Citadel Place S.E.
Vienna, Virginia

Dear Frank:

During my recent visit to Washington when I mentioned how much I missed you at the opening, I heard the very, very sad news.

It is most difficult for me to express appropriately my deep sympathy to you and the children. Dorothy's passing is a loss not only to the family but to many of us who had the pleasure of knowing her and knowing of her contribution to the world of letters - in addition to the great contribution you have made and are making.

If there is anything I can do to be of assistance, please call on me. You may depend on my sincere friendship.

As ever,

ABRAHAM & STRAUS

- NEW YORK - TRINITY 8-7200
- NEW YORK - WOODS 8-7200
- BOSTON CITY - FINEST 1-2200
- BOSTON - NEWARK 1-7200
- BOSTON - NEWARK 7-7200
- BOSTON - NEWARK 8-0000

November 29

Tracy Miller Sec.
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Ms. Miller:

We are sorry that we are unable to fill your order for the luggage, since our supply of this merchandise is completely exhausted. Therefore, our refund bank check for the full amount of the merchandise will be forwarded to you under separate cover.

We regret our inability to be of service to you in this instance.

Very truly yours,

MAIL ORDER DEPARTMENT

SL
Cash

*Rec'd ch
12/1/65*

portable mover

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Preceding the opening of the exhibition
"Roots of Abstract Art in America 1910-
1930." National Collection of Fine Arts

5:40 Mr. and Mrs. David W. Scott.
request the pleasure of the company of

5 Mrs. Edith Halpern
for dinner

on Wednesday, December first

at 6:30 o'clock

2306 Massachusetts Avenue, N. W.

~~-----~~

- or -

Black tie

So please do write me soon
please.

reply. In my last letter I
asked for the approximate prices
on these two as the O'Keefe's were
still in Ferguson's hands. Meanwhile
both these have been sold - at good

F

Nov. 15
'65

HESPERIDES HOUSE

Dear Mrs. Halpert -

You do seem to have
a hard time writing. Twice I've
asked you to let me know what
I can expect to net on the
Hartley and the Weber - but no

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Donor's Name: State University at Iowa
Address: Iowa City, Iowa

Date of gift or proposed gift: 1945

Name of work: "Exotic Dance"

Artist: Max Weber

From whom purchased:
City (if not New York): Downtown Gallery

When purchased: Mar. 1958

Purchase price: \$6500.00

Medium: (Underline or fill in one)

PAINTING-Oil-Water color-Pastel-Gouache-Other

DRAWING-Pencil-Crayon-Ink-Other

SCULPTURE-Bronze-Stone-Wood-Other

GRAPHIC-Lithograph (Blk & White, Color)-Etching-Other

Support: (Underline one)-Canvas-Paper-Wood Panel-Other

Dimensions: Height 30 inches; width 40 inches

Location and Description of Signature, Date and Inscription:

Quote how signature and/or date read: "Max Weber"

Face (underline two): Upper, lower, right, left, center,
other

Reverse (Describe):

Quote, describe, and state location of any other inscription:

For Sculpture, Cast No. _____, Edition Size _____

Condition:

*Former Owners: (Dealers and collectors)

*Exhibitions:

Amherst College
Dorchester Art Center
Whitney Museum
et al.

*References in Publications (Books, Magazine Articles, Exhibition Catalogues, etc.)

above exhibition catalogues

Note: If space is insufficient, please supply information on additional page.

C. Valer

18,000-

11/24/68

JEROME M. WESTHEIMER

Box 293

ARDMORE, OKLAHOMA

November 30, 1965

Mrs. Edith Halpert
The Downtown Gallery
465 Park Ave.
New York, N. Y. 10022

Dear Mrs. Halpert,

Thank you for sending the pictures of the Aronson bronzes which I am returning herewith. We are not at this time interested in his bronzes but in acquiring one of his smaller paintings of outstanding quality. When we were in New York we went by Nordness' office, and he had two small temperas, but I did not think their quality was very good. So if you have or can find any good small oils, temperas or encaustics, please send me either a picture or a 35 mm. Kodachrome slide.

I am glad to hear the Stasack show is a success, and would appreciate your sending me two or three more announcements of this show since our Stasack is on the cover. Thanking you, I am

Sincerely,

Jerome Westheimer
Jerome Westheimer

Stasack
sent 12/3/65
JW:DM

Enclosures

Print to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 CENEKER STREET • UTICA, NEW YORK • TELEPHONE SW 70000

November 16, 1965

Registrar
National Collection of Fine Arts
Smithsonian Institution
Constitution Avenue at 10th Street, N. W.
Washington, D. C.

Dear Sir:

At the request of Mrs. Edith Halpert, of the Downtown Gallery,
we are shipping to you REA Air Express, the Niles Spencer painting
DOWNTOWN, NEW YORK, oil, 1922, 17 1/2 x 13 1/2".

When this painting has been received will you kindly sign
the enclosed receipt and return it to us. The yellow copy is for
your files.

Thank you very much.

Sincerely,

(Mrs.) Marjorie C. Freytag
Registrar

enc.

cc: Mrs. Halpert
Prof. Freeman
Mr. Dwight

Prior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mrs. Edith G. Halpert

November 30, 1965

of paragraph 6 as follows:

"CGA acknowledges delivery of the items listed in Schedule A and shall have the sole right of possession thereof, and of all items in Schedule B hereafter transferred to it from the time of transfer thereof, but may lend any of said items to EGH or DGI in CGA's sole discretion."

5. In the fourth sentence of paragraph 6, the word "of" should be inserted after the parenthesis.

6. The last sentence of paragraph 6 should be changed so that the insurance applies only to items not yet transferred by you, since insurance on items transferred by you should go to CGA. Also, if you pay over insurance proceeds to CGA, you should be deemed to have given the lost item to CGA immediately prior to the payment or else you will be taxable on a capital gain realized on the lost item. I wrote you about this on September 29, 1964. Hence, the last sentence should be changed to read as follows:

"If there is insurance carried by EGH (it being understood she is not obligated to carry any) or others as to items in Schedule B not previously transferred by her to CGA, and the insurance is paid to her, she may at her option apply the proceeds to replace the lost item within two (2) years or pay the proceeds to CGA, in which latter event she shall be deemed to have made a gift to CGA of the lost item immediately prior to its loss; or if reasonably repairable damages are incurred, any proceeds shall immediately be paid to CGA for any restoration work."

7. There is no provision requiring CGA to insure the items. This is left to the discretion of CGA, both as to items transferred and to be transferred. This is alright if you are agreeable to this.

8. The last part of paragraph 7 is not quite clear.

M. P. POTAMKIN
2608 GOTTMAN AVENUE
PHILADELPHIA 49, PA

November 15, 1965

Dear Edith:

I am enclosing my check for \$3400.00 because
procrastination does not fit me too well.

I should send off the other \$2000.00 shortly after
the first of the year. Thank you very much for waiting.

Sincerely,


M. P. Potamkin

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

T M



PHILADELPHIA MUSEUM OF ART • FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILADELPHIA 1

November 12, 1965

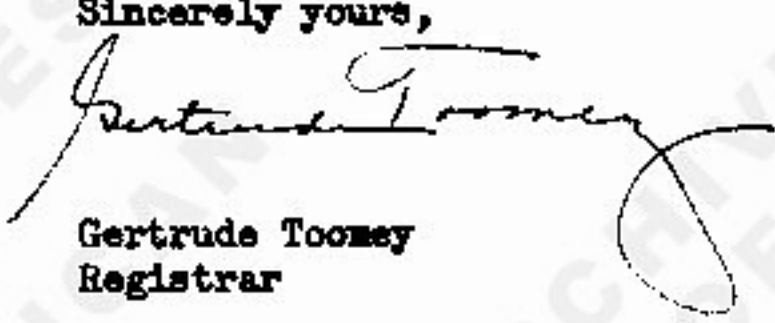
Downtown Gallery
465 Park Ave.
New York, N. Y.

Dear Sirs:

We are planning to return the Zorach, TIGER, TIGER (2 oak panels); MALE CAT (bronze); THE GREY RABBIT (Maine Glacial Boulder); which you so kindly lent for The Animal in Contemporary Art Exhibition in the Fleisher Art Memorial, on Friday, November 19. If this date will not meet with your convenience, would you kindly telephone me collect, Poplar 5 0500.

Thank you very much.

Sincerely yours,


Gertrude Toomey
Registrar

GT/BL

dorsky gallery

300 madison ave. • new york, n.y. 10021 • le 3-4594

November 26th, 1965

Dear Miss Halpert,

I hope you will be able to come to the opening of MYSTERIES AND DREAMS between 5 and 8 on Tuesday, November 30th for cocktails. I very much appreciate your cooperation in loaning a Dove to the Dorsky Gallery for this exhibition.

Looking forward to seeing you -

Sincerely yours,

Jonathan A. Scoville
Jonathan A. Scoville
Director

*call
Sorry
couldn't make it
had to leave for
Wash. next day*

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

December 4, 1965

Mr. Frank R. Jeffrey, Treasurer
Charles H. MacNider Museum
303 Second Street Southeast
Mason City, Iowa 50401

Dear Mr. Jeffrey:

Thank you for writing us again. With the information
you supplied I was able to check our photographic
records and I find that the Arthur Dove painting
CLAY WAGON, 1935 did not pass through our hands at
any time.

This being the case, it will be necessary for us to
see a photograph of the work before we can supply
the current insurance valuation.

Sincerely yours,

Tracy Miller

November 23, 1965

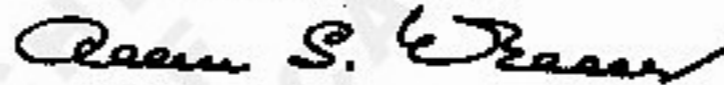
Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

I am afraid I am going to miss the Stasack show. I expect to be in New York next month, but I cannot possibly be there before November 27th. I am sure you are right that it would be desirable to have a Stasack painting in our collection, and I hope that eventually we will. You know, of course, that our acquisition funds are really very limited, and that the contemporary works have been purchased only at the time of the biennial Festival show. It would be fine to get a donor to give us one of the Stasack paintings. Perhaps you know of someone who might warm up to this idea. We are making some important acquisitions in the "old master" field, through a fund which has been established by Mrs. Krannert, but her interests are centered in earlier periods. The Stasack catalogue and announcement looked most interesting, and I had a nice letter from Ed just before the show opened.

With kindest personal regards,

Very sincerely yours,



Allen S. Weller, Dean

ASW:dsb

KRAUSHAAR GALLERIES

1055 MADISON AVENUE • NEW YORK, N.Y. • 10028 • LEHIGH 5-9888

ANTOINETTE M. KRAUSHAAR

Nov. 19, 1965

Dear Edith -

If you can give me
some information about
this I shall appreciate it.

Sincerely

Antoinette

title? CARNIVAL, 1949
volume? 9175.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQUARE NORTH
HARTFORD, CONNECTICUT 06103
TELEPHONE (203) 527-2191

November 23, 1965

Mrs. Edith Gregor Halpert
Downtown Gallery
Park Avenue at 57th Street
New York, New York

Dear Edith:

*ret Stone
w no*

As a small token of our gratitude for your generosity in lending to our Connecticut Collections exhibition (and for your help always!), I'm sending you one of our new catalogues of the Lifar collection of ballet set and costume designs. You'll find lots of surprises and some very beautiful things in it even though Diaghilev didn't get around to commissioning many Americans. Most of the collection is on view at Harkness House for Ballet Arts, 4 East 75th Street, and will be there for about the next three months. I hope you get a chance to take a look at it while it is there.

Very cordially yours,



Samuel J. Wagstaff, Jr.
Curator of Paintings

SJWJr:smd

*P.S. I'll be in soon to look
at some.*

for publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

November 13, 1965

Mr. Joshua Kligerman, Director
Collectors Gallery Inc.
590 N. E. 79th Street
Miami, Florida 33138

Dear Mr. Kligerman:

Thank you for your letters to the artists and the Gallery and your telegram advising us about your decision to postpone the First Art Masters Exhibit until 1967. We will be glad to cooperate with you at that time and hope that we will not be in the midst of moving and reconstruction so that we will supply the desired material more promptly.

Meanwhile, would you be good enough to return the photographs as we have no other copies on hand at the present time and will make sure to get some prints as soon as the artists return from their various trips. If you plan to be in New York, I hope you will stop in to say hello.

Sincerely yours,

EGH/tm

for to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 26, 1965

Mr. Jerome M. Westheimer
Box 293
Ardmore, Oklahoma

Dear Mr. Westheimer:

I regret the delay in sending you the photographs. However, the photographer was so overwhelmed with work at this time that the prints have not as yet arrived. Therefore, I decided to resort to a catalog which contains reproductions of two Aronson bronzes which are available together with the one photograph we had in our files. The information is listed below:

TROUBADOR, 1964	Executed in bronze (in the round)	22" high	\$2250.
JUDGES, 1964	Plaque	23½x19"	1700.
EDMUND BURKE, 1964	Plaque	19x23½"	1750.

I am having these three sculptures held for your consideration but would appreciate a very early reply as there is such great interest in his work that this friend limited me to a ten day period, which means about a week after the receipt of my letter to you. Incidentally, I can assure you that these prices are very much below the current figures because the owner and I have placed a minimal profit so that I may be of service to you. I look forward to hearing from you shortly and trust that I will have occasion to work with you frequently.

Sincerely yours,

EGH/ta

P.S. The Stasack exhibition was extended a week because of the great interest and will be shipped to you on Tuesday, November 30th.



AMERICAN HERITAGE

551 Fifth Avenue, New York 17, N. Y.

The Magazine of History

Sponsored by • American Association for State & Local History • Society of American Historians, Inc.

MV2-6550

X396

December 3, 1965

Mr. Tracy Miller
Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mr. Miller:

Enclosed is a stat of the Ben Shahn drawing of Dewey, Vandenberg, and Taft which was done in 1940. I hope this will help in your search for a b/w print.

We plan to use it as one of our text illustrations in THE AMERICAN NATION, a college history textbook by Professor John Garraty of Columbia. Just for our records, would you sign and return the enclosed copy of this letter if we may have permission to reproduce the drawing. Also I would appreciate it if you would specify the credit line you wish to have used with the picture.

Thank you so much and I will look forward to hearing from you.

Very sincerely,

Lucia H. Coulter

(Miss) Lucia H. Coulter
Picture Researcher
Education Department

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by the published 60 years after the date of sale.

28 November 65

Downtown Gallery
465 Park Avenue
New York, New York

Dear Sir:

I am a graduate student at Washington University and am, at present, in the process of cataloging a Stuart Davis painting in the collection belonging to the university, Max No. 2. According to our records, the picture was painted in 1949 and entered the school's collection in 1952. There is no record of its whereabouts in the three year interim. Any information which you could give to enlighten us on this point would be very much appreciated. Also, do you have any information in regard to the title of the painting, Max No. 2? Is this the only title by which the picture has been known, and, if so, do you know the significance of it? Any help which you can give will be most welcomed by both Washington University and myself.

Thank you.

Sincerely yours,

Joseph J. Kuntz
Joseph J Kuntz

*****Joseph J Kuntz
3871 N Utah Place
Saint Louis, Missouri 63116

Dec 1, 1965
Bridgewater

Dearest Edith,

Just when I'd made
all the arrangements for us to
come in for the week end, the
N.Y. Times phoned Gil to do a
piece, which knocks all our
plans in a cocked hat! They
want an article on Darien, the
town, not the current problem.
This means much running back
& forth for Gil (I hope he doesn't
get a black eye in the bar-
gain) and no week end for
us with you, alas. He took
the assignment because he
thought he might well run
into material for himself
in the course of things.

So with your going
away the last two weeks

2

December, it looks like
again we won't see each
other for a spell. I really
think it's dreadful that
we've met so seldom since
our return. It's a real
void in our lives because
you know how much we
love - love you - And
we are constant types.

I do hope the rest
does you great good & this
whole horrible thing
somehow gets solved so
you can get back to your
old way of life -

All three, us send
much much love.
Virginia

The Corcoran Gallery of Art
Washington, D. C. 20006

OFFICE OF THE PRESIDENT

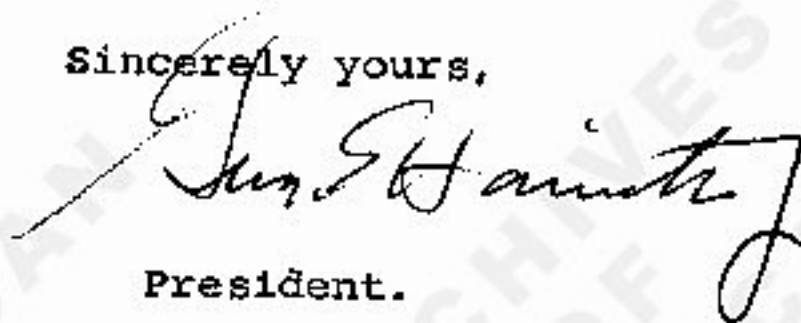
November 17th,
1 9 6 5.

Mrs. Edith Gregor Halpert,
Downtown Gallery, Inc.,
Rita Tower Hotel,
Park Avenue & 57th Street,
New York City, N. Y.

Dear Mrs. Halpert:

I believe you expressed the hope to Mr. Williams that the agreement between yourself and the Gallery would be consummated during this month. The month is running along and I just write to remind you that if there is anything we can do to aid in the matter we are at your service. I realize that you have been extremely busy with the opening of your new Gallery and it is not the intent of this letter to put any pressure on you, but it is just a reminder.

Sincerely yours,


President.

GEH/rm

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.

A.W.S.

In honor of
Mr. Theodore Kollek of Jerusalem
Chairman of the Board of the Israel Museum
Buffet Dinner and Preview
of the CBS color tour of the Museum
Monday, November 29, 7:15 p.m.
941 Park Avenue Black Tie
RSVP Ken and Bob Simon

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Oppy
Mr. [unclear]
Mr. [unclear]
Mr. [unclear]
Mr. [unclear]

THE METROPOLITAN MUSEUM OF ART
 NEW YORK, N.Y. 10028

November 29, 1965

Miss Edith Halpert
 Downtown Gallery
 32 East 51st Street
 New York, New York

Dear Edith:

We have a loan request from the Carter Museum of Fort Worth asking us to send eight pictures to the O'Keeffe exhibition opening there March 17th. Miss O'Keeffe has written me asking if we could cooperate in every possible way. We are planning to send the following pictures:

file {	Charcoal Drawing #13, 1915	24 3/8 x 18	2500	1500
	Abstraction #9 (charcoal), 1915	24 1/4 x 18 3/4	2500	1500
	Blue Lines #10 (w/c), 1915	29 x 19	5000	2500
	Black Iris, 1926	36 x 30		8000.
	Black Abstraction, 1927	30 x 40		9000
	Ranchos Church, Taos, 1930	24 x 36		5000
	Clam Shell, 1930	24 x 36		5000
	Deer's Horns Near Cameron, 1937	36 x 40	1	10,000.

We are most anxious to have appraisals on these pictures for insurance purposes, and I hope very much you can let us know what you think they are worth.

Sincerely,

Rob
 Robert B. Hale
 Curator
 American Paintings
 and Sculpture

per phone
12/14/65

RBH/fb

Edith Perhaps you could just
let them down on this
letter and return it to me -
RBH -

December 4, 1965

Mr. D. J. Sibbernson Jr.
400 South Elmwood Road
Omaha, Nebraska

Dear Mr. Sibbernson:

I checked with Mrs. Halpert on the matter of the discount to a museum trustee and find that such a procedure is followed only when the work of art is being purchased for the museum, in which case the bill is rendered to the museum and the trustee sends his check payable to the institution.

It was a pleasure meeting you and Mrs. Sibbernson. I enjoyed your visits very much and hope to see you both again when you are next in New York.

Sincerely yours,

Tracy Miller

for publishing information regarding sales transactions, researchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information has been published 60 years after the date of sale.

Get Kuhn

November 13, 1965

Mr. William E. Steadman, Director
University Art Gallery
The University of Arizona
Tucson, Arizona 85721

Dear Bill:

Much as I wished to attend the two openings in Arizona, one in Phoenix and the other in your home town, it was utterly impossible for me to get away. I do have to stay home to mind the store until we become fully organized in these new quarters.

Indeed, although I am sure I told you that the Kuhn would be available for your exhibition, I will take this occasion to put it down in writing. Incidentally, I have two or three very exciting watercolors and if I get a chance will send you photographs of these in the event that you will consider them of added interest to your show. Do let me know however who will be responsible for the pick-up and the shipping of the paintings to you so that we may have the material ready when they call. Meanwhile, I am sending you photographs and would appreciate it if you would return those which do not interest you.

It was grand seeing you and I hope you have occasion to make more frequent visits in the future.

As ever,

EGH/tm

November 20, 1965

Mr. Frank R. Jeffrey, Treasurer
Charles H. MacNider Museum
303 Second Street Southeast
Mason City, Iowa 50401

Dear Mr. Jeffrey:

In reply to your letter of November 16th, we will be glad to cooperate with you by supplying the current insurance valuation of your Arthur Dove painting, THE CLAY CART. However, our records are filed two ways - chronologically and by the name of the owner. Therefore, would you be good enough to let us know the date of this painting and from whom it was acquired in order that we may assist you.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

HARRY SALPETER GALLERY INC.

42 EAST 57 ST. • NEW YORK 22 • MU 8-5659

November 23, 1965

Mrs. Edith Halpert
The Downtown Gallery
New York, N. Y. 10022

Dear Mrs. Halpert:

Would you or any of your clients be interested in a 1908 Joseph Stella Steel Worker? The medium is charcoal, the dimensions 24" x 17½" and the spirit is vigorous and proletarian.

I would be willing to let you have it on memorandum for about a week, ten days, if necessary. I could bring it over, since your move has reduced the distance between us, but I would appreciate it if you could send one of your people for it. It is rather heavily framed.

I could let you have it for \$950.

Cordially,

Harry Salpeter

Harry Salpeter

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 3, 1965

Mr. A. E. Tarlow
305 Town and Country Village
Stevens Creek Boulevard
San Jose 28, California

Dear Mr. Tarlow:

As I wrote you originally, it is very difficult for us to make a selection of a work of art for someone with whose taste we are not familiar and much as we would like to be cooperative, it was impossible to do so without sending a group of photographs of work within a limited budget.

I am therefore returning your deposit as you requested and hope that when you are in New York you will pay us a visit and make your own selection.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



NIHONBASHI GALLERY

1, 3-CHOME NIHONBASHI-TORI CHUO-KU TOKYO JAPAN
DIRECTOR T. KOJIMA TEL. (271) 5985 8626

December 3rd, 1965

Miss Halpert
Director
The Down Town Gallery
465 Park Avenue
New York, N. Y.

Dear Miss Halpert

I received your telegram on November 30.

I am so sorry that I couldn't make you a payment for the
Kuniyoshi's works yet.

"From unaboidable circumstances I am putting my real estate
on sale so as to make you a payment soon.

I am sure to carry out my promise to pay soon. Please be
so kind as to give me some more days' grace.

With my best wishes to you;

Very truly yours

Tetsuo Kojima
Nihonbashi Gallery

Not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 30, 1965

Mr. Marshall Field
Marshall Field Company
Chicago, Illinois

Dear Mr. Field:

I have just learned that you have left New York and are now established in Chicago.

It occurred to me, in view of the change of address, that our statement for the two American Folk Art paintings was not forwarded to you.

As we are nearing the end of the year, my accountant has called my attention to the fact that my personal records must be up to date and since the American Folk Art Gallery is a personal enterprise rather than corporate, he would like all the income and/or profits for the year of 1965 completed.

If it is convenient for you, would you be good enough to send your check to the above address. Many thanks for your cooperation.

Sincerely yours,

BGH/tm

OLEG KONRAD

- 1922 born 4 October Chicago, Illinois. Began studying art at age of nine at Chicago Academy of Fine Arts and Art Institute.
- 1940 Painting trip to Mexico. Scholarship winner Chicago Academy of Art. 1940-42 (Graduated)
- 1942/45 Army service overseas in France and Germany as S/SGT Combat Engineers.
- 1945/49 Student in University of Wisconsin. Graduated with High Honors. BS and MS degrees.
- 1947 Painting trip to Guatemala and Costa Rica.
- 1950 Art Instructor Chicago Academy of Art. Painting trip to Haiti and first one-man show in Little Studio Gallery Chicago, Illinois.
- 1950 October, departure for Paris and study with Andre Lhote.
- 1951 Painting trips to; England, Belgium, S.France, Spain, to Normandy, Denmark, Holland, Germany, N.Africa, Finland
- 1954 Sweden, Scotland, Ireland, Portugal.
- 1954 One-man show in Paris Galerie Claude with preface to catalogue written by French critic Henri Heraut.
- 1955 Exhibit with American Painters in France Pershing Hall Paris.
- 1957 Exhibit with French Artists in Venice, Italy.
Exhibit " " " Kermesse aux Etoiles.
Exhibit Galerie de Cimaise, Paris.
Exhibit Salon D'Automne.
- 1958 Exhibit Salon D'Automne.
- 1959 Exhibit with French artists Galerie Bernheim-Jeune.
Exhibit Galerie Montparnasse 27.
- 1960 Exhibit Vienna, Austria group French artists.
2nd Prize.....
Exhibit Galerie Montparnasse 27.
- 1961 Exhibit Arcachon, France.
- 1965 Represented by Galerie Royale, Rue Royale, Paris.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FILMMAKERS:

PETER GESSNER. B.A., English Literature, Swarthmore College. Phi Beta Kappa. Former reporter and reviewer for the Village Voice. Actively engaged in motion picture production as editor and cameraman for Hillary Harris, National Educational Television, and others. Recent work on the editing of "Nothing But A Man." During this summer, edited a film dealing with the recent social and political history of Venezuela.

ROBERT KRAMER. B.A., History, Swarthmore College. Phi Beta Kappa. Woodrow Wilson Fellow. Writer. Last winter made trip in Latin America--largely Peru--working in indian cooperatives in the Andes, and travelling in preparation for a political work before being obliged to return unexpectedly. For the past 8 months connected with the Newark Community Union Project of SDS. Wrote narration for Venezuela film.

ESTIMATED COSTS FOR PRODUCING ONE-HOUR 16mm B&W SOUND FILM:

I- Newsreel Footage:

(A) Lab cost for footage on hand (2500')	\$ 250
(B) Purchase and lab costs of two Japanese documentaries, @ 625	1 250*
(C) Purchase and lab costs for footage from standard newsreel sources (1200') NOTE: royalty for 400' used (based on theatrical release fee, which we might be able to lower depending on methods of distribution)	2 000*

SUB-TOTAL I: 3 715

II- Graphics Work (still photos, titles)

100

SUB-TOTAL II: 100

III- Original Shooting (interviews in U.S.)

(A) Film stock (7000')	250
(B) Processing	770
(C) Equipment rental	700*
(D) Transportation and Misc.	150

SUB-TOTAL III: 1 870

IV- Editing:

(A) Editing room rental and supplies, four months	1 300
(B) Optional \$50 salary per week for editor (normal industry \$300@ week)	800*
(C) Sync coding of original and work print	150
(D) Sound (includes recording, transferring, and dubbing costs through to final sound track)	1 450
(E) Matching original	600
(F) First answer print	300

SUB-TOTAL IV: 4 600

V- Contingency (legal fees and unforeseen expenses)

750

SUB-TOTAL V: 750

GRAND TOTAL- \$ 11 035

(* indicates subject to revision)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 26, 1965

Mr. Donald McClelland
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Dear Don:

First, Mrs. Halpert wants me to tell you that she is delighted to accept your invitation to stay with you when she comes down for the ROOTS opening. She will telephone you closer to the time with the precise details of arrival, etc.

Also, if we may she would like to ask that one more invitation to the opening be sent - to:

Mrs. Bella Linden
597 Fifth Avenue
New York, New York 10017

Many thanks for all your trouble and courtesies.

Sincerely yours,

Tracy Miller

rice to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
can both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
architect is living, it can be assumed that the information
may be published 60 years after the date of sale.



KAELBER & MACK, INC.

Electronic Sales Representatives
since 1939

ONE PARK AVENUE, MANHASSET, N. Y. 11030

MANHASSET 7-6620

(TWX NO. 516-466-9044)

December 2, 1965

The Downtown Gallery, Inc.,
Ritz Concourse,
465 Park Ave.,
New York, N.Y. 10022

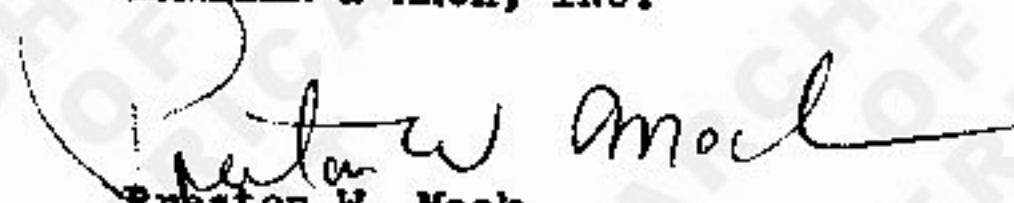
Gentlemen:

Enclosed is check for \$153.00 to cover your
invoice No. 10732 for purchase of Ben Shahn silk
screen picture.

Would you please ship this to our new address,
75 Plandome Rd., Manhasset, New York, Box 796.

Very truly yours,

KAELBER & MACK, INC.


Preston W. Mack

PWM:ms

Prior to publishing information regarding sales transactions, resubscribers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

APA

November 26, 1965

Mr. W. J. Mackey Jr.
East Road
Belford, New Jersey

Dear Mr. Mackey:

Many thanks for autographing your fascinating book AMERICAN BIRD DECOYS. I look forward to the pleasure of reading it (without interruption) during my Christmas vacation and am sure that this will add considerably to my knowledge of the field. I still recall with some embarrassment an experience I had about 1930 when I organized one of our many specialized shows of American Folk Art, in this instance including modern examples fitting the select theme BIRDS IN AMERICAN ART. This included quite a number of early decoys, all of which I had marked on the labels as Duck. A man came in the first day of the show and was horrified when he saw the titles and spent hours with me correcting these by applying the proper name of the bird in each instance. The man was Joel Barber who, as you probably know, had the largest collection in the field. As a matter of fact, at his death I purchased his entire collection for Mrs. Webb, together with some original watercolors he had made. You probably know that I was instrumental in gathering the bulk of the Shelburne Museum Folk Art Collection and prior to that the Williamsburg Collection - or more precisely the collection for Mrs. John D. Rockefeller Jr., which subsequently became the nucleus of the Williamsburg Museum Collection and to which I added from time to time until Mr. Rockefeller passed away years after his wife. In any event, I have never outlived the "duck" episode and still have the pamphlet Mr. Barber sent me shortly after that exhibition when we were still on 13th Street, with a note reading "This may convince you that not all birds in America are ducks". What I really intended to write to you, in addition to expressing my deep gratitude for inscribing the book, was to obtain the address of Mr. Inesee Hopper who was kind enough to mail me a charming note and to suggest that you send the book to me. I would like to send him a note of thanks also.

I hope to have the pleasure of meeting you and to show you photographs of some of the decoys we have had as well as those I have in my private collection.

Sincerely yours,

EOH/tm